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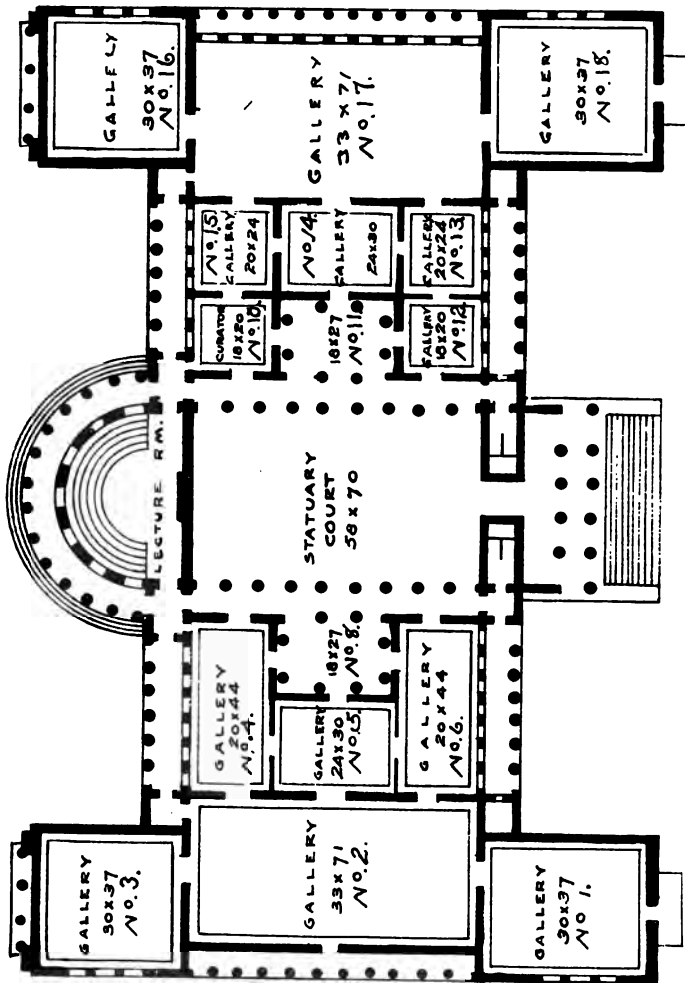
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Buffalo Fine Arts Academy Albright Art Gallery



Catalogue of the Permanent Collection of Sculpture and Paintings With Some Additions

BUFFALO
PRINTED FOR THE ACADEMY
JANUARY, 1907



PLAN OF THE ALBRIGHT ART GALLERY



THE ALBRIGHT ART GALLERY BUFFALO — EAST APPROACH

THE BUFFALO
FINE ARTS ACADEMY
ALBRIGHT ART GALLERY

CATALOGUE OF
THE PERMANENT COLLECTION
OF SCULPTURE AND PAINTINGS
WITH SOME ADDITIONS



BUFFALO
PRINTED FOR THE ACADEMY
JANUARY
1907

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Buffalo Fine Arts Academy

OFFICERS FOR 1907

PRESIDENT,	CARLETON SPRAGUE
VICE-PRESIDENT,	WILLIS O. CHAPIN
SECRETARY,	RALPH PLUMB
TREASURER,	JOHN R. H. RICHMOND

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CHARLES M. KURTZ

ASSISTANT SECRETARY

CORNELIA BENTLEY SAGE



STANDING COMMITTEES FOR 1907

FINANCE COMMITTEE

R. R. HEFFORD, *Chairman*

GEORGE K. BIRGE

STEPHEN M. CLEMENT

(The President and Treasurer, *ex-officio*, are members of this committee.)

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WILLIS O. CHAPIN, *Chairman*

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GEORGE CARY

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(The President, *ex-officio*, is a member of this committee.)

HOUSE AND GROUNDS COMMITTEE

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LAURENCE D. RUMSEY

(The President and Secretary, *ex-officio*, are members of this committee.)

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EDWARD B. GREEN

WILLIAM H. GRATWICK

HENRY J. PIERCE

(The President, *ex-officio*, is a member of this committee.)



PREFATORY

The permanent collections of paintings, engravings, etc., belonging to the Buffalo Fine Arts Academy, are installed in the galleries south of the central Sculpture Court, on the main floor and in the basement (entered by a staircase from Gallery V). In the galleries north of the Sculpture Court the transient exhibitions are held.

This is the third edition of the Catalogue of the Permanent Collections of the Fine Arts Academy prepared since the installation of these collections in the Albright Art Gallery — not quite two years ago. In the brief period that has elapsed since that event, the collections have been largely increased by gifts and purchases; improvement in their installation has been a constant study, and no expenditure of time or effort has been spared to enhance the attractiveness and value of the galleries to visitors and students.

The first edition of this Catalogue contained many errors transcribed from early catalogues and imperfectly-kept Academy records. Of many of the earlier acquired pictures meager information was at command. Many works were unsigned and were not by men of such importance that distinctive technical characteristics could be recognized. After the publication of the first catalogue, diligent effort was made to discover and correct its inaccuracies as far as possible. Many of them were only too apparent. The second edition clearly was an improvement upon the first, and it is believed that this will be found to be an improvement upon the second — many errors in which are herein corrected.

As the Sculpture Court first is entered by the visitor to the Gallery, the Catalogue of the Sculpture appears first in the present volume. The Paintings are catalogued in the order in which they hang on the gallery walls — the numbering beginning in Gallery I — the Southeast Gallery (see plan of building on second page of cover).

Certain paintings belonging to the Academy, temporarily not on exhibition, are catalogued and given numbers which will be retained when again they are hung in the galleries. Several works recently acquired have been noted and given provisional numbers.

An alphabetical index to the works shown has been added, and it is believed will enhance greatly the value of the Catalogue for reference. It also shows at a glance the extent and variety of the collection of paintings and the different countries and schools of artistic expression represented.



ALBRIGHT ART GALLERY: VIEW ACROSS THE SCULPTURE COURT

CATALOGUE
OF SCULPTURE AND PAINTINGS
BELONGING TO THE PERMANENT COLLECTIONS
OF THE BUFFALO FINE ARTS ACADEMY
WITH SOME BORROWED WORKS

SCULPTURE
IN THE CENTRAL SCULPTURE COURT

A Collection of Casts illustrating somewhat the history of Greek and Roman Sculpture was presented to the Buffalo Fine Arts Academy by the Honorable James M. Smith, January, 1899. Part of this Collection is installed in the Central Sculpture Court and part of it is in the Art School. The four distinctive periods are represented in the Sculpture Court as follows:

THE FIFTH CENTURY. 480-400 B. C.

Exemplified by the Doryphoros and the Diskobolos.

THE FOURTH CENTURY. 400-323 B. C.

Exemplified by the Hermes of Praxiteles, "The Marble Faun," Eros, Psyche, the Praying Boy, and the Apoxyomenos.

THE HELLENISTIC PERIOD. 323-100 B. C.

Exemplified by The Winged Victory of Samothrace, the Venus of Milo, the Apollo Belvedere, the Laocoön and Menander.

THE ROMAN PERIOD. 100 B. C.-300 A. D.

Exemplified by "The Emperor Augustus," the Minerva Giustiniani, and the Venus Genetrix.

**THE NUMBERING BEGINS AT THE LEFT-HAND SIDE OF THE
ELMWOOD AVENUE ENTRANCE**

I. THE DORYPHORUS.

Cast. After the marble statue by Polykleitos. Original in the National Museum, Naples. Fifth Century, B. C.—Found, 1797, in the Palæstra at Pompeii. (Presented by the Hon. James M. Smith, 1899.)

- II. **MARBLE PORTRAIT BUST OF OLIVER G. STEELE.**
(Presented by Mrs. Williams, 1880.)
- III. **GREEK SARCOPHAGUS.**
Cast. Probably dating from about 300 B. C. Original, in marble, found at Tyre and now in the Imperial Museum at Constantinople. This is the "No. 6" mentioned in "Une Nécropole Royale à Sidon," by Hamdi Bey and Theodore Reinach. (Presented by General Edmund Hayes, 1905.)
- IV. **MARBLE BUST OF NAPOLEON.**
After Canova. (French School — 1757-1822.) (Presented by the Honorable William Dorsheimer.)
- V. **MARBLE BUST OF PROSERPINA.**
By Hiram Powers. (American School — 1805-1873.) (Presented by Jonathan Scoville, Esq.)
- VI. **THE EMPEROR AUGUSTUS.**
(63 B. C.-14 A. D.) Cast. Original in marble, in the Vatican, Rome.— Found, 1863, in the Villa of Livia at Porta Pia, nine miles from Rome. Roman period: 100 B. C.-300 A. D. (Presented by the Hon. James M. Smith, 1899.)
- VII. **PSYCHE.**
Cast. Original in Parian marble, in the National Museum, Naples. Fourth Century, 400-323 B. C. — Found about 1750 in the ruins of the Roman Amphitheater at Capua. (Presented by the Hon. James M. Smith, 1899.)
- VIII. **THE PRAYING BOY.**
Cast. Original of bronze, in the Berlin Museum. Fourth Century, 400-323 B. C. (Presented by the Hon. James M. Smith, 1899.)
- IX. **HERMES AND DIONYSOS.**
Cast. Original by Praxiteles, in marble, in the Museum at Olympia. Fourth Century, 400-323 B. C. (Presented by the Hon. James M. Smith, 1899.)

X. LAOCOÖN GROUP.

Cast. Original, in marble, in the Vatican, Rome. Third Century, called the Hellenistic Period, 323-100 B. C.— Found in 1506 in ruins of the Palace of Titus, on the Esquiline, Rome. (Presented by the Hon. James M. Smith, 1899.)

XI. EROS (Cupid).

Cast. Original in the Vatican, Rome. Fourth Century, 400-323 B. C. (Presented by the Hon. James M. Smith, 1899.)

XII. THE GIUSTINIANI MINERVA.

Cast. Original, of marble, in the Vatican, Rome. Roman, 100 B. C.-300 A. D.— Found near Church of Santa Maria Sopra Minerva, Rome. Date of discovery unknown. (Presented by the Hon. James M. Smith, 1899.)

XIII. THE DISKOBOLUS.

Cast. After the statue by Myron. Original, of Pentelic marble, in the Vatican, Rome. Fifth Century, 480-400 B. C.— Found, 1792, in ruins of an ancient villa on the Appian Way. (Presented by the Hon. James M. Smith, 1899.)

XIV. MARBLE BUST OF PRESIDENT MILLARD FILLMORE.

Sculptor, Joel T. Hart (American School; 1810-1877), 1856. (Presented by Mrs. Caroline C. Fillmore, 1880.)

XV. MARBLE BUST OF HENRY W. ROGERS.

Sculptor, William H. Rinehart (American School; 1825-1874), 1869. (Presented by Mrs. Rogers, 1880.)

XVI. TANAGRA FIGURE. From Athens. Terra Cotta.

(Presented to the Buffalo Fine Arts Academy by Mrs. Richard J. Sherman 1905.)

XVII. HERMES. Plaster bust. (Presented by Mrs. Brayley.)

XVIII. PORTRAIT STATUE OF MENANDER, GREEK COMIC POET.

Cast. Original, of Pentelic marble, in the Vatican, Rome. Third Century, called Hellenistic Period (342-296 B. C.), 323-100 B. C. Date of discovery unknown. (Presented by the Hon. James M. Smith, 1899.)

XIX. THE APOXYOMENOS.

Cast. After the statue by Lysippos. Original of bluish-white marble, in the Vatican, Rome. Fourth Century, 400-323 B. C.— Found in 1849, in Trastevere, Rome. (Presented by the Hon. James M. Smith, 1899.)

XX. APOLLO BELVEDERE.

Cast. Original, of marble, in the Vatican, Rome. Third Century, called the Hellenistic Period, 323-100 B. C.— Discovered in latter part of Fifteenth Century. (Presented by the Hon. James M. Smith, 1899.)

XXI. VENUS GENETRIX.

Cast. Original, of Parian marble, in the Louvre, Paris.— Discovered, middle of XVII Century, at Frejus, France. (Presented by the Hon. James M. Smith, 1899.)

XXII. THE VICTORY OF SAMOTHRACE.

Cast. Original, of Parian marble, in the Louvre, Paris. Third Century, called the Hellenistic Period, 323-100 B. C.— Found in the Island of Samothrace, 1863. (Presented by the Hon. James M. Smith, 1899.)

XXIII. A SATYR.

Called the "Marble Faun," after the statue in Pentelic marble, by Praxiteles, in the Capitoline Museum, Rome. Fourth Century, 400-323 B. C. Cast. Original found in 1701, near Civita Lavinia, Italy. (Presented by the Hon. James M. Smith, 1899.)

XXIV. THE VENUS OF MELOS.

The most famous and most beautiful of all female statues, and the object of much discussion as to its name, date, and original motive. Cast. "The superb moulding and majestic proportions indicate not only that the figure is ideal, but that it represents one of the greater divinities. * * * The inspirer of the highest form of love, she is herself exquisitely lovely, yet with no suggestion of sensuality in her beauty." (Boston Art Museum Catalogue.) Original, in Parian marble, in the Louvre, Paris.—Found, 1820, by a peasant in a grotto on the island of Melos. Supposed to date from the Third Century (Hellenistic Period: 323–100 B. C.) (Presented by the Hon. James M. Smith, 1899.)

XXV. ARES REPOSING (The Resting Mars).

Known as the Ludovisi Ares. Original of fine Greek marble, found near the Palazzo Santa Croce, Rome, sometime prior to 1633, when it was first catalogued in the Ludovisi Collection. Now in the Boncompagni-Ludovisi Collection, Rome. Supposed to be the work of Lysippos or his School, second half of the Fourth Century, B. C. Cast. (Presented by Mr. William A. Douglas, Buffalo.)

XXVI. BOXER RESTING.

Original (also known as "The Bronze Statue of a Pugilist"), was found in 1885, among the foundation walls of Aurelian's Temple of the Sun, on the Quirinal Hill, Rome, and is now in the Museo Nazionale delle Terme, Rome. The work represents a boxer, after a fight, the severity of which is indicated in every part of the powerful figure. The terrible *cæstus*, or boxing-glove, was first clearly illustrated, in modern times, by this work. — Probably later than the Fourth Century, B. C. Cast. (Presented by Mr. William A. Douglas, Buffalo, N. Y.)

SCULPTURE IN GALLERY V

- XXVII. PORTRAIT OF A YOUNG PRIEST.
By Antonio del Pollaiuolo (Italian; Florentine School; 1433-1498). Cast. Original in the Museum at Florence.
Property of the Buffalo Fine Arts Academy.
- XXVIII. PORTRAIT OF MARIETTA STROZZI.
By Desiderio da Settignano (Italian; Florentine School; 1428-1464). Cast. Original in Berlin Museum.
Property of the Buffalo Fine Arts Academy.
- XXIX. A YOUNG WOMAN.
By Antonio Rossellino, (Italian; Florentine School; 1427-1478). Cast. Original in the Berlin Museum.
Property of the Buffalo Fine Arts Academy.
- XXX. PORTRAIT OF SAN LORENZO.
By Donatello. (Donato di Niccolò di Betti Bardi.) (Italian; Florentine School; 1386-1466.) Cast.
Property of the Buffalo Fine Arts Academy.
-

SCULPTURE IN GALLERY III

- XXXI. ROBERT LOUIS STEVENSON MEMORIAL.
By Augustus Saint Gaudens, N. A., New York.
Original, in Bronze, in Edinburgh, Scotland.
Cast. (Presented by Augustus Saint Gaudens. N. A., 1901.)
- XXXII. THE SHAW MEMORIAL.
By Augustus Saint Gaudens, N. A., New York.
Original model of the bronze memorial in honor of Robert Gould Shaw ("killed while leading the assault on Fort Wagner, July 23, 1863"), erected on Boston Common, facing the State House grounds. Cast.
Property of the Buffalo Fine Arts Academy. (Purchased, 1901, with income from the Fillmore Fund.)

IN SCHOOL EXHIBITION ROOM

(IN THE BASEMENT)

- XXXIII. THE ALTAR OF ZEUS, from the Temple of Pergamon
— representing Athena in battle with giants.
Cast. (From the Temple in Asia Minor. (Reproduced in the Pergamon Museum, Berlin.) Period, 197-159 B. C.) (Presented by the Hon. James M. Smith, 1899.)
-

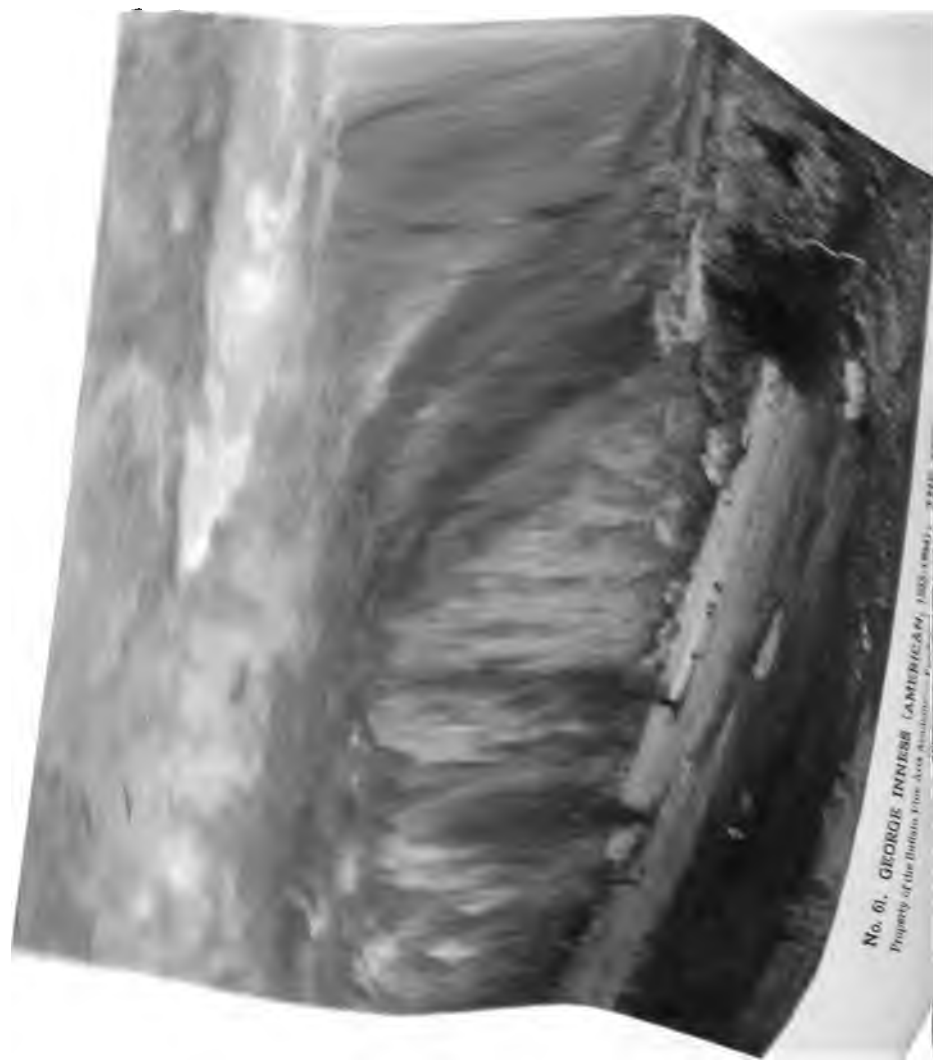
TEMPORARILY NOT SHOWN

CASTS FROM SCULPTURES FROM THE PARTHENON, ATHENS.

(Originals of Pentelic marble, now in the British Museum, London; known as "the Elgin Marbles.") (Presented by the Hon. James M. Smith, 1899.)

These works include the "THESEUS" and the so-called "THREE FATES," from the East Pediment of the Parthenon, and a selection of casts of slabs from the famous FRIEZE, there being examples from the North, East, South, and West sides. It is regretted that there is no means of properly exhibiting these works at the present time.





No. 61. GEORGE INNESS. CANTERBURY.
Property of the British Film Stock Association.

PAINTINGS

BELONGING TO THE PERMANENT COLLECTIONS
OF THE BUFFALO FINE ARTS ACADEMY
WITH SOME BORROWED WORKS

IN GALLERIES I, II, III, A, B, AND C
SOUTH OF THE CENTRAL SCULPTURE COURT

**THE PICTURES REFERRED TO
IN THIS CATALOGUE ARE THOSE
WITH SQUARE BRASS NUMBERS**

Pictures belonging to the transient exhibitions have other numbers and special catalogues. There is a separate catalogue for the Department of Prints—Galleries IV and VI.

**MANY OF THE PAINTINGS LENT TO THE ACADEMY
ARE FOR SALE
FOR PRICES APPLY TO THE ASSISTANT SECRETARY
AT THE DESK IN GALLERY XII**

GALLERY I

(The Southeast Gallery)

THE NUMBERING BEGINS AT THE LEFT OF THE ENTRANCE
FROM GALLERY II

In this gallery are hung the paintings bequeathed to the Buffalo Fine Arts Academy by the late Elizabeth H. Gates, of the city of Buffalo, and those pictures purchased with the income from the Elizabeth H. Gates Fund;— as well as some other works belonging to or lent to the Buffalo Fine Arts Academy.

STUART PARK, Kilmarnock, Scotland. (Glasgow School.)

1. PRIMULAS.

Property of the Buffalo Fine Arts Academy.
(Presented, 1905, by Mr. Josiah G. Munro,
Buffalo.)

JULES WORMS, Paris. (Spanish School.)

2. THE FIRST CIGARETTE.

Property of the Buffalo Fine Arts Academy. (Bequeathed, 1900, by Miss Elizabeth H. Gates. Buffalo.)

W. VELTEN, Munich, Bavaria. (German School.)

3. THE RENDEZVOUS.

Property of the Buffalo Fine Arts Academy. (Bequeathed, 1900, by Miss Elizabeth H. Gates, Buffalo.)

F. K. M. REHN, New York. (American School.)

4. EARLY MORNING, Gloucester Harbor, Mass.

Lent to the Academy.

JAMES PATERSON, Edinburgh, Scotland. (Glasgow School.)

5. CASTLEFAIRN.

Lent by Mr. Charles M. Kurtz, Buffalo.

EDWARD DUFNER, Buffalo, N. Y. (American School.)

6. PORTRAIT OF THE HON. STEPHEN LOCKWOOD.

Lent by the Artist.

CHARLES C. CURRAN, N. A., New York. (American School.)

7. CHILDREN CATCHING MINNOWS.

Property of the Buffalo Fine Arts Academy. (Purchased, 1901, with income from the Charlotte A. Watson Fund.)

CHILDE HASSAM, N. A., New York. (American School.)

8. WAVERLY OAKS. (Pastel.)

Lent by Mr. Charles M. Kurtz, Buffalo.

J. WHITELAW HAMILTON, Helensburgh, Scotland. (Glasgow School.)

9. THE EBBING TIDE, Helensburgh, Scotland.

Lent by Mr. Charles M. Kurtz, Buffalo.

JULIUS L. STEWART, Paris, France. (American School.)

10. THE HUNT SUPPER. (Dated 1883.)

Lent by Mrs. Charles F. Bingham, Buffalo.

AUGUST SCHAEFFER, Vienna, Austria. (Austrian School.)

11. WOLFGANG LAKE, Upper Austria.

(Gold Medal, Universal Exposition, St. Louis, 1904.)

Property of the Buffalo Fine Arts Academy.

(Purchased, 1904, with income from the Sherman
S. Jewett Fund.)

MAX WEYL, Washington, D. C. (American School.)

12. IN THE KALORAMAS HILLS, near Washington, D. C.

Lent to the Academy.

J. WHITELAW HAMILTON, Helensburgh, Scotland. (Glas-
gow School.)

13. VENICE.

Lent by Mrs. Charles M. Kurtz, Buffalo.

EDWARD DUFNER, Buffalo. (American School.)

14. PORTRAIT OF PROFESSOR HENRY P. EMERSON, Superin-
tendent of Education of the City of Buffalo.

Lent by the Schoolmasters' Association, Buffalo.

W. DE LEFTWICH DODGE, New York. (American School.)

15. THE OPEN SEA.

Lent to the Academy.

JOSEF ISRAELS, The Hague, Holland. (Dutch School.)

16. THE SICK MOTHER.

Lent by Mrs. Joseph T. Jones, Buffalo.

ARTHUR QUARTLEY. (American School; 1839-1886.)

17. A BREEZY DAY OFF CANONICUT. (Dated 1882.)

Lent to the Academy.

W. Y. MACGREGOR, R. S. A., Bridge of Allan, Scotland.
(Glasgow School.)

18. SHOREHAM, England.

Lent by Mr. Charles M. Kurtz, Buffalo.

JOHN J. ENNEKING, Boston, Mass. (American School.)

19. MOONRISE AND SUNSET, near Marblehead, Mass.

Lent by Mr. Charles M. Kurtz, Buffalo.



No. 24. DWIGHT W. TRYON (AMERICAN): AN EVENING IN MAY
Property of the Buffalo Fine Arts Academy.— Purchased with income from the Albert Haller Tracy Fund

LOUIS VAN SOEST, The Hague, Holland. (Dutch School.)

20. THE WINTER SUN. (Illustration, page 22.)

(Awarded a gold medal, Universal Exposition, St. Louis, 1904.) Property of the Buffalo Fine Arts Academy. (Purchased, 1905, with income from the Elizabeth H. Gates Fund.)

BENJAMIN EUGÈNE FICHEL. (French School; 1826-1898.)

21. A RECEPTION.

Lent by Miss Gertrude Watson, Buffalo.

EDWARD A. HORNEL, Kirkcudbright, Scotland. (Glasgow School.)

22. EASTER MORNING.

Property of the Buffalo Fine Arts Academy. (Purchased, 1905, with income from the Elizabeth H. Gates Fund.)

GEORGE H. BOGERT, New York. (American School.)

23. EARLY EVENING, Etaples, France.

Lent by Mr. Charles M. Kurtz, Buffalo.

DWIGHT W. TRYON, N. A., New York. (American School.)

24. AN EVENING IN MAY. (Illustration, page 20.)

Property of the Buffalo Fine Arts Academy. (Purchased, 1905, with income from the Albert Haller Tracy Fund.)

WILLIAM A. COFFIN, N. A., New York. (American School.)

25. AT BREAK OF DAY.

Property of the Buffalo Fine Arts Academy. (Purchased. 1902, with income from the Albert Haller Tracy Fund.)

GEORGE PIRIE, Midhurst, Sussex, England. (Glasgow School.)

26. A COCK.

Lent by Mr. Charles M. Kurtz, Buffalo.

GROSVENOR THOMAS, London, England. (Glasgow School.)

27. THE BEND OF THE RIVER. (Illustration, page 36.)

Property of the Buffalo Fine Arts Academy. (Purchased, 1905, with income from the Elizabeth H. Gates Fund.)



No. 20. LOUIS VAN SOEST (HOLLAND): THE WINTER SUN

Property of the Buffalo Fine Arts Academy.—Purchased with income from the Elizabeth H. Gates Fund
(From a Photograph by C. D. Arnold, Buffalo)

CHARLES BAUGNIET, Paris, France. (French School.)

28. THE MASK.

Property of the Buffalo Fine Arts Academy. (Bequeathed, 1900, by Miss Elizabeth H. Gates, Buffalo.)

AUGUST HAGBORG, Stockholm, Sweden. (Swedish School.)

29. WAITING FOR THE FISHING-BOAT.

Property of the Buffalo Fine Arts Academy. (Bequeathed, 1900, by Miss Elizabeth H. Gates, Buffalo.)

EDOUARD DETAILLE, Paris, France. (French School.)

30. THE DRAGOON.

Property of the Buffalo Fine Arts Academy. (Bequeathed, 1900, by Miss Elizabeth H. Gates, Buffalo.)

GEORGE PIRIE, Midhurst, Sussex, England. (Glasgow School.)

31. BARNYARD FOWLS.

Property of the Buffalo Fine Arts Academy. (Purchased, 1905, with income from the Elizabeth H. Gates Fund.)

MARTIN RICO, Paris. (Spanish School.)

32. CORNER OF THE THEATRE GOLDINI, Venice.

Property of the Buffalo Fine Arts Academy. (Bequeathed, 1900, by Miss Elizabeth H. Gates, Buffalo.)

HANS VON BARTELS, Munich, Bavaria. (German School.)

33. THE BREAKERS.

(Awarded a gold medal at the Universal Exposition, St. Louis, 1904.) Property of the Buffalo Fine Arts Academy. (Purchased, 1904, with income from the Elizabeth H. Gates Fund.)

JAMES PATERSON, A. R. S. A., Edinburgh, Scotland. (Glasgow School.)

34. THE DELL, East Linton.

Property of the Buffalo Fine Arts Academy. (Purchased with income from the Elizabeth H. Gates Fund.)

HENRY A. LOOP, N. A. (American School; 1831-1895.)

35. TWILIGHT FANCIES.

Property of the Buffalo Fine Arts Academy.
(Bequeathed, 1900, by Miss Elizabeth H. Gates,
Buffalo.)

PATRICK NASMYTH. (British School; 1787-1831.)

36. NEAR PARKHURST, KENT.

Property of the Buffalo Fine Arts Academy.
(Bequeathed, 1900, by Miss Elizabeth H. Gates,
Buffalo.)

ÉMILE VAN MARCKE. (French School; 1827-1891.)

37. CATTLE AT A DRINKING PLACE. (Illustration, page 50.)

Property of the Buffalo Fine Arts Academy.
(Bequeathed, 1900, by Miss Elizabeth H. Gates,
Buffalo.)

JEHAN GEORGES VIBERT, Paris, France. (French School.)

38. THE MARVELOUS SAUCE.

Property of the Buffalo Fine Arts Academy.
(Bequeathed, 1900, by Miss Elizabeth H. Gates,
Buffalo.)

RICARDO DE MADRAZO, Paris, France. (Spanish School.)

39. SPANISH SCENE.

Property of the Buffalo Fine Arts Academy.
(Bequeathed, 1900, by Miss Elizabeth H. Gates,
Buffalo.)

PAUL JEAN CLAYS (1819-1901). (Belgian School.)

40. A CALM DAY.

Property of the Buffalo Fine Arts Academy.
(Bequeathed, 1900, by Miss Elizabeth H. Gates,
Buffalo.)

CHARLES MEISSONIER, Paris, France. (French School.)

41. THE ITINERANT MUSICIAN.

Property of the Buffalo Fine Arts Academy.
(Bequeathed, 1900, by Miss Elizabeth H. Gates,
Buffalo.)

R. MACAULAY STEVENSON, Glasgow, Scotland. (Glasgow School.)

42. THE HOME MEADOW.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1905, with income from the Elizabeth H. Gates Fund.)

J. ROUGERON, Paris, France. (French School.)

43. CONFIDENCES.

Property of the Buffalo Fine Arts Academy.
(Bequeathed, 1900, by Miss Elizabeth H. Gates.)

HENRY W. RANGER, N. A., New York. (American School.)

44. A GROUP OF OAKS.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1901, with income from the Albert Haller Tracy Fund.)

W. Y. MACGREGOR, R. S. A., Bridge of Allan, Scotland. (Glasgow School.)

45. THE CATHEDRAL, Durham.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1905, with income from the Elizabeth H. Gates Fund.)

HENRY B. SNELL, N. A., New York. (American School.)

46. THE CITADEL AT QUEBEC.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1902, with income from the Sherman S. Jewett Fund.)

HORATIO WALKER, N. A., New York. (American School.)

47. SHEEP SHEARING.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1902, with income from the Elizabeth H. Gates Fund.)

CHARLES SPRAGUE PEARCE, Paris, France. (American School.)

48. ACROSS THE COMMON.

Property of the Buffalo Fine Arts Academy.
(Bequeathed, 1900, by Miss Elizabeth H. Gates.)



No. 62. CHARLES ÉMILE JACQUE (FRENCH, 1813-1894): IN PASTURE
Property of the Buffalo Fine Arts Academy.— Purchased with income from the Sherman S. Jewett Fund

GALLERY II

(Central South Gallery)

THE NUMBERING BEGINS AT THE LEFT OF THE ENTRANCE
FROM GALLERY I

ANTON MAUVE. (Dutch School; 1838-1888.)

49. SHEEP ON THE DUNES.

Lent by Mr. Charles M. Kurtz, Buffalo.

M. DE FOREST BOLMER, New York. (American School.)

50. MOONRISE AND SUNSET.

Lent to the Academy.

WILLIAM HART, N. A. (American School; 1822-1894.)

51. THE HIGHLANDS OF SCOTLAND.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

THOMAS COUTURE. (French School; 1815-1879.)

52. A YOUNG VENETIAN AFTER AN ORGY.

Lent by Mr. George F. Brownell, New York.

WALTER PALMER, N. A., Albany, N. Y. (American School.)

53. SUNDOWN AT WALPOLE, NEW HAMPSHIRE.

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 1906.)

JOSEPH H. BOSTON, A. N. A., Brooklyn, N. Y. (American School.)

54. A COUNTRY GIRL.

Lent to the Academy.

GEORGE H. BOGERT, A. N. A., New York. (American School.)

55. A STORMY DAY AT KATWYK, Holland.

Property of the Buffalo Fine Arts Academy.
(Presented, 1906, by Mr. George A. Hearn, New
York.)

WORTHINGTON WHITTREDGE, N. A., New York. (American
School.)

56. MORNING IN THE WOODS.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1878, with income from the Sher-
man S. Jewett Fund.)

GEORGE WETHERBEE, London, England. (American School.)

57. MUSIC OF PIPE AND BROOK.

Lent by Mr. Charles M. Kurtz, Buffalo.

CHARLES CARYL COLEMAN, Capri, Italy. (American School.)

58. EARLY MOONLIGHT, Capri, — as seen from San Michelo,
with Monte Solario in the distance.

Property of the Buffalo Fine Arts Academy.
(Purchased with income from the Albert Haller
Tracy Fund.)

FRANK K. M. REHN, A. N. A., New York. (American School.)

59. THE CLOSE OF A SUMMER DAY.

(Awarded a gold medal at a Competitive Prize
Fund Exhibition held in New York in 1886.)
Property of the Buffalo Fine Arts Academy.
(Purchased, 1888, with income from the Sher-
man S. Jewett Fund.)

JAMES W. GLASS. (American School; 1825-1857.)

60. THE MEETING OF DON QUIXOTE AND SANCHE PANZA
WITH THE DUKE AND DUCHESS.

Property of the Buffalo Fine Arts Academy.
(Presented, 1901, by Mrs. Emily B. Alward,
Buffalo.)

GEORGE INNESS, N. A. (American School; 1825-1894.)

61. THE COMING STORM (dated 1878). (Illustration, page 16.)

Property of the Buffalo Fine Arts Academy.
(Purchased, 1900, with income from the Albert
Haller Tracy Fund.)

CHARLES ÉMILE JACQUE. (French School; 1813-1894.)

62. IN PASTURE. (Illustration, page 26.)

Property of the Buffalo Fine Arts Academy.
(Purchased, 1898, with income from the Sher-
man S. Jewett Fund.)

HENDRIK WILLEM MESDAG, The Hague, Holland. (Dutch
School.)

63. BEACHING THE BOATS.

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 1905.)

FRITS THAULOW, Paris, France. (Norwegian School 1847-1906.)

64. NIGHT ON A CANAL IN HOLLAND. (Illustration, page 30.)
Property of the Buffalo Fine Arts Academy.
(Purchased, 1901, with income from the Albert
Haller Tracy Fund.)

JAMES M. HART, N. A. (American School; 1828-1901.)

65. CATSKILL CREEK, New York.
Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

J. CARROLL BECKWITH, N. A., New York (American School.)

66. HEAD OF A YOUNG GIRL.
Lent by the Artist. (Withdrawn, Jan. 31.)

ÉMILE VAN MARCKE. (French School; 1827-1893.)

67. A NORMANDY COW.
Property of the Buffalo Fine Arts Academy.
(Purchased, 1898, with income from the Sher-
man S. Jewett Fund.)

J. FRANCIS MURPHY, N. A., New York. (American School.)

68. NEGLECTED LANDS. (Illustration, page 42.)
(Formerly in the collection of Mr. Ralph H. Plumb,
President of the Buffalo Fine Arts Academy,
1905.) Property of the Buffalo Fine Arts
Academy. (Presented by Mr. Ralph Plumb,
Buffalo, 1905, as a memorial of his father.)

FRANK C. PENFOLD, Paris, France. (American School.)

69. THE WIDOW.
Property of the Buffalo Fine Arts Academy.
(Presented, 1887, by subscribers.)

FRANK C. PENFOLD, Paris, France. (American School.)

70. STORMY WEATHER, NORTH SEA. (Illustration, page 34.)
Property of the Buffalo Fine Arts Academy.
(Presented, 1905, by Mr. Josiah G. Munro, Buf-
falo.)

CHARLES ÉMILE JACQUE. (French School; 1813-1894.)

71. PASTORAL.
Lent by Mrs. Joseph T. Jones, Buffalo.



No. 64. FRITS THAULOW (NORWEGIAN 1847-1906): NIGHT ON A CANAL IN HOLLAND
Property of the Buffalo Fine Arts Academy.— Purchased with income from the Albert Haller Tracy Fund

ALBERT BIERSTADT, N. A. (American School; 1830-1902.)

72. CAPRI, Bay of Naples.

Property of the Buffalo Fine Arts Academy.
(Presented, 1863, by the Artist.)

GEORGE H. BOGERT, A. N. A., New York. (American School.)

73. MORNING, Etaples, France.

Lent to the Academy.

IRVING R. WILES, N. A., New York. (American School.)

74. IN THE GARDEN.

Lent to the Academy.

CHARLES ÉMILE JACQUE. (French School; 1813-1894.)

75. CHICKENS.

Lent by Mrs. Charles F. Bingham, Buffalo.

WILLIAM HART, N. A. (American School; 1822-1894.)

76. HEIDELBERG CASTLE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

FRANK W. BENSON, N. A., Boston. (American School.)

77. THE SISTERS.

(Silver Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal, Universal Exposition, St. Louis, 1904.) Property of the Buffalo Fine Arts Academy. (Purchased, 1901, with interest from the Albert Haller Tracy Fund.)

R. MACAULAY STEVENSON, Glasgow, Scotland. (Glasgow School.)

78. RHAPSODIE.

Lent by Mr. Charles M. Kurtz, Buffalo.

DuBOIS F. HASBROUCK, New York. (American School.)

79. THE CLOSE OF DAY.

Lent to the Academy.

WILLIAM M. CHASE, N. A., New York. (American School.)

80. THE BLUE KIMONA.

Lent by Mr. Charles M. Kurtz, Buffalo.

STUART PARK, Kilmarnock, Scotland. (Glasgow School.)

81. DAFFODILS.

Lent by Mr. Charles M. Kurtz, Buffalo.

WILLIAM HART, N. A. (American School; 1822-1894.)

82. A RHENISH CASTLE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ALEXANDER H. WYANT, N. A. (American School; 1836-1892.)

83. A MOUNTAIN BROOK, Adirondacks.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1884, with income from the Sherman S. Jewett Fund.)

CHARLES CARYL COLEMAN, A. N. A., Capri, Italy. (American School.)

84. THE ANTIQUARY.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1867, from "The General Fund.")

W. F. HULK. (British School.)

85. LANDSCAPE AND CATTLE.

Lent by Mrs. Charles F. Bingham, Buffalo.

E. WOOD PERRY, N. A., New York. (American School.)

86. YOUNG FRANKLIN AT THE PRESS.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1882, with income from the Sherman S. Jewett Fund.)

EDWARD MORAN, N. A. (American School; 1829-1901.)

87. BRUSH BURNING.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1882, with income from the Sherman S. Jewett Fund.)

WALTER SHIRLAW, N. A., New York. (American School.)

88. GOOD MORNING.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1880, with income from the Sherman S. Jewett Fund.)

WILLIAM GRAHAM, Capri, Italy. (American School.)

89. CAMPO SAN GIOVANNI E PAOLO; — A Rainy Day in Venice.
Property of the Buffalo Fine Arts Academy.
(Purchased, 1879, with income from the Sherman S. Jewett Fund.)

BRUNO LILJEFORS, Upsala, Sweden. (Swedish School.)

90. FOXES.

Lent by Mrs. Joseph T. Jones, Buffalo.

FRANK DE HAVEN, A. N. A., New York. (American School.)

91. LANDSCAPE.

Lent by Mrs. Joseph T. Jones, Buffalo.

H. SIDDONS MOWBRAY, N. A., New York. (American School.)

92. A LADY IN BLACK.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1901, with income from the Sherman S. Jewett Fund.)

ALFRED WAHLBERG, Stockholm, Sweden. (Swedish School.)

93. LANDSCAPE, Morning Effect.

Lent by Mrs. Joseph T. Jones, Buffalo.

JOHN SINGER SARGENT, N. A., R. A., London, England.
(American School.)

94. PORTRAIT OF MRS. AUSTEN (dated 1882.)

Lent by Mr. George Austen, Geneseo, N. Y.

EDWARD MORAN, N. A. (American School; 1829-1901.)

95. ABANDONED.

Property of the Buffalo Fine Arts Academy.
(Presented, 1867, by the Artist.)

S. SEYMOUR THOMAS, Paris. (American School.)

96. A PORTRAIT.

Property of the Buffalo Fine Arts Academy.
(Presented, 1906, by the Artist.)

A. D. SHATTUCK, N. A., New York. (American School.)

97. DOWN IN THE MEADOWS.

Property of the Buffalo Fine Arts Academy.
(Presented, 1872, by subscribers to "The Picture Fund.")



No. 70. FRANK C. PENFOLD (AMERICAN): STORMY WEATHER, NORTH SEA

Property of the Buffalo Fine Arts Academy.— Presented by Mr. Josiah G. Munro, Buffalo

(From a Photograph by C. D. Arnold, Buffalo)

GEORGE B. BRIDGEMAN, New York. (American School.)

98. THE MAGIC CIRCLE.

Property of the Buffalo Fine Arts Academy.
(Exhibited at the Salon, Paris, 1895.) (Presented to the Academy, 1895, by Mr. Raymond K. Albright, Dr. Lee H. Smith, Mr. William S. Wicks, Mr. V. Mott Pierce, Mrs. Samuel H. Wilkeson, and Mrs. Eugene Chamot.)

FRANK K. M. REHN, A. N. A., New York. (American School.)

99. A GLOWING SUNSET.

Lent by Mr. Charles M. Kurtz, Buffalo.

WILLIAM ADOLPHE BOUGUEREAU. (French School; 1825-1905.)

100. A BRITTANY PEASANT GIRL.

Lent from the collection of the late Theodore Irwin, Geneseo, N. Y.

CHARLES H. DAVIS, N. A., Mystic, Conn. (American School.)

101. EDGE OF THE WOODS, Twilight.

Lent by Mr. Charles M. Kurtz, Buffalo.

ROSE CLARK, Buffalo. (American School.)

102. HESTER.

Property of the Buffalo Fine Arts Academy.
(Presented, 1905, by twelve women's clubs of the City of Buffalo: The English-American Reading Class, the Women's Investigating Club, the Monday Class, the Tuesday Study Club, the New Century Literary Club, Saint Margaret's Literary Club, the Friends, the Buffalo Kindergarten Association, the Friday Culture Club, the Home and Foreign Mission Club, the Wednesday Class, and the Buffalo Society of Mineral Painters.)

JAMES R. BREVOORT, N. A., New York. (American School.)

103. GULF OF SPEZIA, Italy.

Lent to the Academy.



NO. 27. GROSVENOR THOMAS (SCOTTISH): THE BEND OF THE RIVER
Property of the Buffalo Fine Arts Academy.— Purchased with income from the Elizabeth H. Gates Fund
(Photograph by C. D. Arnold, Buffalo)

ARTHUR ROCKWELL, ———. (American School.)

104. PORTRAIT OF MILLARD FILLMORE,

Thirteenth President of the United States, and one
of the original members of the Buffalo Fine Arts
Academy. Property of the Buffalo Fine Arts
Academy. (Fillmore Bequest, 1881.)

THOMAS MORAN, N. A., New York. (American School.)

105. BRINGING HOME THE CATTLE, Coast of Florida.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1882, with income from the Sher-
man S. Jewett Fund.)

LUIGI LOIR, Paris, France. (French School.)

106. THE EVENING'S GLEANINGS.

Lent by Mr. Charles M. Kurtz, Buffalo.

CHARLES ÉMILE JACQUE. (French School; 1813-1894.)

107. SHEEP IN A STABLE.

Lent by Mrs. Charles F. Bingham, Buffalo.)

WILLIAM HART, N. A. (American School; 1822-1894.)

108. ST. ANTHONY'S CHAPEL, Arthur's Seat, Edinburgh, Scot-
land.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

LARS G. SELLSTEDT, N. A., Buffalo, N. Y. (American
School.)

109. MR. SELLSTEDT IN HIS STUDIO.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1872, by subscription, and presented
to the Academy.)

SIR. JAMES GUTHRIE, President, Royal Scottish Academy,
Edinburgh, Scotland. (Glasgow School.)

110. STREET AT OBAN, Scotland; Night.

Lent by Mr. Charles M. Kurtz, Buffalo.

A. HERVIER. (French School; 1826-1894.)

111. LANDSCAPE NEAR BARBIZON, France.

Lent by Mr. Charles M. Kurtz, Buffalo.

GALLERY III

(Southwest Gallery)

THE NUMBERING BEGINS AT THE LEFT OF THE ENTRANCE
FROM GALLERY II

EDWARD DUFNER Buffalo, N. Y. (American School.)

112. IN THE STUDIO.

Property of the Buffalo Fine Arts Academy.
(Purchased from the Pan-American Exposition,
1901, with income from the Sherman S. Jewett
Fund.)

FREDERICK S. CHURCH, N. A., New York (American
School.)

113. SPRINGTIME.

Lent to the Academy.

CHARLES WARREN EATON, N. A., New York. (American
School.)

114. TWILIGHT IN WINTER.

Lent to the Academy.

BARON JOLIVERT. (French School; 1803-1871.)

115. WOOD SCENE.

Property of the Buffalo Fine Arts Academy.
(Presented, 1872, by subscribers to "The Picture
Fund.")

DuBOIS F. HASBROUCK, New York. (American School.)

116. WINTER MORNING IN NEW JERSEY.

Lent to the Academy.

WILLIAM GRAHAM, Capri, Italy. (American School.)

117. THE LION OF ST. MARK, Venice.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1879, with income from the Sherman
S. Jewett Fund.)

IRVING R. WILES, N. A., New York. (American School.)

118. A SUMMER STROLL.

Lent by Mr. Charles M. Kurtz, Buffalo.

CHESTER HARDING. (American School, 1792-1866.)

119. PORTRAIT OF UNITED STATES ATTORNEY-GENERAL,
WILLIAM WIRT (1772-1834).

Lent by Mrs. John C. Graves, Albany, N. Y.

MAX WEYL, Washington, D. C. (American School.)

120. ROCK CREEK, near Washington, D. C.

Lent to the Academy.

J. CARLETON WIGGINS, N. A., New York. (American School.)

120-a. SAND HILLS, Coney Island.

Lent by Mr. Dudley M. Irwin, Buffalo.

AMMI M. FARNHAM, Buffalo, N. Y. (American School.)

121. A LONELY PLACE AGAINST THE STORMY SKY.

Property of the Buffalo Fine Arts Academy.

Purchased, 1882, with income from the Sherman S. Jewett Fund.)

FELIX EMMANUEL HENRI PHILIPPOTEAUX. (French School; 1815-1884.)

122. SCENE IN THE FRENCH REVOLUTION OF 1848.

Property of the Buffalo Fine Arts Academy.

(Five-Sevenths interest purchased by subscribers to "The Picture Fund"—the Academy purchasing two-sevenths — 1872.)

"The scene of the painting is laid in the great Square of the Hotel-de-Ville, Paris, on the 24th of February, 1848. There has been fighting a short while ago; the pavement has been torn up for the building of a barricade, and a cannon, which fell into the hands of the people on the capture of the Hotel-de-Ville, points out of the picture toward the spectator. The people have just appointed a provisional government, composed of citizens D'Eure, President; Lamartine, François Arago, Ledru Rollin, Louis Blanc, Pagnère Flacon, Albert Marie Cremieux, Garnière Pages, and Armand Marat.

"A great crowd, composed of representatives of the People, the Army, the National Guards and the Schools, is listening to the proclamation of the Republic by Lamartine, who stands upon a chair, surrounded by the other newly appointed administrators of public affairs.

"'My friends,' he cried in a loud voice, 'the Republic is proclaimed, and France will sanction our choice!' Turning to the citizens who carry the flags, he adds: 'The tri-colored flag has made the circuit of the world and has covered France with glory, while, on the other hand, the red flag has only gone around the Champ de Mars, bathed in streams of blood.' His words are well received.

"The brave General Duvivier (killed in June, 1848) is seen with officers of the Chasseurs, officers of the Dragoons, and pupils of the Polytechnic School. The troops of the line signify their adhesion to the Republic, holding up their

muskets reversed. The National Guard, in column, surrounded on all sides by the people, discharge their muskets in the air, as a sign of rejoicing at the proclamation of the Republic.

"There are scores of separate incidents in the picture, and portraits of many interesting personages. The seaman is Corporal Benoit, belonging to the 'Gredland,' ship of the line; formerly he had been in charge of the King's yacht, and accompanied the royal family in its excursions on the Seine. He had been recommended to his father by the Prince de Joinville, who knew him on board the 'Belle Poule,' the vessel the Prince commanded when he brought back to France the remains of the first Napoleon. Benoit fought through the whole of the 24th. The brothers Renaud, sculptors, are here; one of them fraternizes with the army, and is giving his hand to the sergeant of the line; the other, mortally wounded in the chest by several balls received at the capture of the Chateau d'Eau, is being carried to the field hospital in the Hotel-de-Ville, on a litter formed of muskets. His Newfoundland dog follows the soldiers who are carrying him.

"Near a pile of costly and beautiful objects, plundered from the palaces, and guarded by a sturdy young workman, lies the dead body of a man with the significant placard on his breast, 'Death to Thieves.' This man was named Roux. He was a journeyman mason, and was shot to death by his comrades, at the barricade which covers the Square, for having committed a theft during the fight. The man who mounts guard points out how robbers are punished. A pupil of the Polytechnic School is in command of the escort that conveys the gold and silver ware and jewelry taken by the people from the Tuilleries to the depot in the Hotel-de-Ville, after the flight of the ex-king. The small statue, representing Joan of Arc, was sculptured by the Princess Marie, daughter of the King. A pupil of the school of St. Cyr, carrying a small bag on his shoulder, is endeavoring to persuade a young woman to retire from the ground to avoid possible danger.

" 'Marie of Lille,' a handsome brunette, rides into the Square on a white charger which has been captured from the Municipal Guards during the struggle. She wears a Phrygian cap — emblem of Liberty — holds in her right hand a drawn sword, and in her left hand the red flag of the Commune, which, however, has been inscribed 'Vive la Republique.' She has been decorated with the Cross of the Legion of Honor, in recognition of her bravery and zeal in attending the wounded during the struggle.

"Toward the right, a stand has upon it a wooden bowl with an inscription asking offerings for the wounded. It already contains numerous coins, and is guarded by a man named Junot, a terrace-maker. This man, in order not to abandon his post at the barricades, did not eat food for two days. The people, during the combat and after the victory, carry standards bearing inscriptions of the principles for which they have contended: 'Abolition of the Death Penalty,' 'Liberty of the Press,' 'Rights of Labor,' 'Liberty, Equality, Fraternity.' The flag of the Republic even has been placed in the hands of the equestrian relief of Henri IV above the door of the Hotel-de-Ville."

This picture has an interesting history. It was painted soon after the Revolution, and was very popular in Paris. When Napoleon III re-established the Empire, he considered it advisable that the picture should be suppressed, and, in order to save it from governmental destruction, it was sent over to America, where, after a time, it was purchased for the Fine Arts Academy.

- AMMI M. FARNHAM, Buffalo, N. Y. (American School.)
123. HEADQUARTERS OF GENERAL KNOX, New Windsor,
Orange County, N. Y. (built about 1754).
Property of the Buffalo Fine Arts Academy.
(Presented, 1887, by the Rev. F. Frothingham,
Buffalo.)
- R. SWAIN GIFFORD, N. A. (American School; 1840-1905.)
124. ROSIER BATTERY, ON THE ROCK OF GIBRALTAR.
Property of the Buffalo Fine Arts Academy.
(Purchased, 1875, from the "General Fund.")
- ELLEN K. BAKER (Mrs. Ellen K. Baker-Thompson), Buffalo.
(American School.)
125. EVENING.
Property of the Buffalo Fine Arts Academy.
(Presented, 1898, by the Buffalo Architectural
Sketch Club.)
- CHESTER HARDING (American School, 1792-1866).
126. PORTRAIT OF JUDGE LEVI WOODBURY (1789-1851).
Governor of New Hampshire, 1823-24; United States Senator from New
Hampshire, 1825-31; Secretary of the Navy, 1831-34; Secretary of the Treas-
ury, 1834-41; United States Senator, 1841-45, and Associate Justice of the
United States Supreme Court, 1845-51.
Lent by Mrs. John C. Graves, Albany, N. Y.
- WILLIAM KENNEDY, Glasgow, Scotland. (Glasgow School.)
127. THE FARM YARD.
Lent to the Academy.
- LENA KENNEDY (Mrs. William Kennedy), Glasgow, Scotland.
(Glasgow School.)
128. LIGHT AT EVENING TIME.
Lent to the Academy.
- A. WORDSWORTH THOMPSON. (American School; 1840-
1896.)
129. THE DEPARTURE OF SMALLWOOD'S COMMAND FROM
ANNAPOLIS TO JOIN GENERAL WASHINGTON AT NEW
YORK, 1776.
Property of the Buffalo Fine Arts Academy.
(Purchased, 1877, with income from the Sher-
man S. Jewett Fund.)



No. 68. J. FRANCIS MURPHY (AMERICAN): NEGLECTED LANDS

Property of the Buffalo Fine Arts Academy.—Presented by Mr. Ralph Plumb, Buffalo

(Photograph by C. D. Arnold, Buffalo)

- WILLIAM H. BEARD, N. A. (American School; 1823-1900.)
130. THE MARCH OF SILENUS.
Property of the Buffalo Fine Arts Academy.
(Purchased partly by subscription and partly by
appropriation from the "General Fund," 1875.)
- WILLIAM H. BEARD, N. A. (American School, 1823-1900.)
131. THE FALLEN LANDMARK.
Property of the Buffalo Fine Arts Academy.
(Purchased by subscription and presented, 1886.)
- JERVIS MCENTEE, N. A. (American School; 1828-1891.)
132. SEA FROM SHORE.
Property of the Buffalo Fine Arts Academy.
(Purchased, 1887, with income from the Sherman
S. Jewett Fund.)
- WILLIAM H. BEARD, N. A. (American School; 1823-1900.)
133. NOT QUITE DRY.
Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 1874.)
- EDOUARD YON (deceased). (French School.)
134. LANDSCAPE, St. Auld, France.
Lent by Mr. Charles M. Kurtz, Buffalo.
- JERVIS MCENTEE, N. A. (American School; 1828-1891.)
135. ASSHOHAN.
Property of the Buffalo Fine Arts Academy.
(Purchased, 1888, with income from the Sher-
man S. Jewett Fund.)
- CHARLES MELVILLE DEWEY, A. N. A., New York. (Ameri-
can School.)
136. THE GREY ROBE OF TWILIGHT.
(Silver medal, Universal Exposition, St. Louis,
1904.) Property of the Buffalo Fine Arts Acad-
emy. (Purchased, 1897, with income from the
Albert Haller Tracy Fund.)
- HAMILTON HAMILTON, N. A., New York. (American School.)
137. THE VALLEY OF FOUNTAINS.
Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 1876.)

THOMAS COUTURE. (French School; 1815-1879.)

138. HEAD OF A WOMAN. (From the Seney Collection.)
Lent by Mr. Charles M. Kurtz, Buffalo.

LEON A. LHERMITTE, Paris, France. (French School.)

139. THE HAYMAKERS (dated 1887).
Property of the Buffalo Fine Arts Academy.
(Purchased, 1892, with income from the Albert
Haller Tracy Fund.)

LARS G. SELLSTEDT, N. A., Buffalo, N. Y. (American School.)

140. CONJOCKETY (Seneca Indian, aged 106).
Property of the Buffalo Fine Arts Academy.
(Purchased, 1868, with cash from "General
Fund.")

ALBERT BIERSTADT, N. A. (American School; 1830-1902.)

141. LARAMIE PEAK, Rocky Mountains.
Property of the Buffalo Fine Arts Academy.
(Presented, 1872, by subscribers to "The Picture
Fund.")

J. HARRISON MILLS, Buffalo, N. Y. (American School.)

142. PORTRAIT OF CHARLES W. COULDOCK (the actor).
(Dated, 1888.)
Property of the Buffalo Fine Arts Academy.
(Presented by J. Harrison Mills, 1905.)

W. ELMER SCHOFIELD, Philadelphia, Pa. (American School.)

143. AUTUMN IN BRITTANY.
(Awarded Webb Prize, Society of American Artists,
1900. Silver Medal, Pan American Exposition,
1901.) Property of the Buffalo Fine Arts
Academy. (Purchased with income of the Sher-
man S. Jewett Fund.)

FRANCES REYNOLDS (Sister of Sir Joshua Reynolds).
(British School; 1729-1807.)

144. PORTRAIT OF DR. SAMUEL JOHNSON.
Property of the Buffalo Fine Arts Academy.
(Presented by Mrs. R. B. Adam, 1905, as a
memorial of her husband, the late R. B. Adam.)

DAVID ERICSON, Buffalo, N. Y. (American School.)

145. FIREWORKS ON LAKE SUPERIOR.

Lent by the Artist.

CHILDE HASSAM, N. A., New York. (American School.)

146. GLOUCESTER HARBOR.

Property of the Buffalo Fine Arts Academy.
(Purchased, 1901, with income from the Albert
Haller Tracy Fund.)

WILLIAM MOUNCEY (deceased). (Glasgow School.)

147. THE MILL POND.

Lent by Mr. Charles M. Kurtz, Buffalo.

WORKS TEMPORARILY NOT EXHIBITED

At the date of publication of this edition of the Catalogue of the Permanent Collection (January, 1907), the following works belonging to the Buffalo Fine Arts Academy have been removed temporarily from the walls to give place to surplus pictures belonging to the transient Exhibitions which the galleries north of the Sculpture Court are inadequate to accommodate. At the close of the transient exhibitions, certain of these works will be hung in Gallery V, or elsewhere, and will bear the numbers here indicated.

PEETER BREUGHEL (called "the Hellish Breughel"). (Flemish School; 1569-1625.)

148. THE FIFTH DAY OF THE CREATION; Creation of the Fowls.

Property of the Buffalo Fine Arts Academy.
(Bequeathed by Miss Maria Louise Wilkeson,
Buffalo, and received, 1905.)

PEETER BREUGHEL (called "the Hellish Breughel"). (Flemish School; 1569-1625.)

149. THE FIFTH DAY OF THE CREATION; Creation of the Fishes.

Property of the Buffalo Fine Arts Academy.
(Bequeathed by Miss Maria Louise Wilkeson,
Buffalo, and received, 1905.)



No. 155-b. CARL KÜSTNER (GERMAN): "THE POPLARS"

Property of the Buffalo Fine Arts Academy.— Purchased with Income from the Elizabeth H. Gates Fund

ANNIE CRAWFORD, Buffalo, N. Y. (American School.)

150. HEAD OF AN ITALIAN GIRL (dated, 1878).

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

WILLIAM HART, N. A. (American School; 1822-1894.)

151. POOLS BY THE SEASIDE.

Property of the Buffalo Fine Arts Academy.
(Presented, 1872, by subscribers to "The Picture Fund.")

HAMILTON HAMILTON, N. A., New York. (American School.)

152. SUNSET AFTER A STORM, Essex County, N. Y.

Property of the Buffalo Fine Arts Academy.
(Acquired, 1874.)

LARS G. SELLSTEDT, N. A., Buffalo, N. Y. (American School.)

153. PORTRAIT OF FRANCIS WALSHINGHAM TRACY, donor of the Albert Haller Tracy Fund.

Property of the Buffalo Fine Arts Academy.
(Presented, 1890, by Agnes Ethel Tracy.)

URQUHART WILCOX, Buffalo, N. Y. (American School.)

154. A SONG.

(Awarded the Fellowship Prize, Buffalo Society of Artists, 1906. Property of the Buffalo Fine Arts Academy. (Purchased, 1906, with income from the Sherman S. Jewett Fund.) (Hung, Jan. 31, on south wall of Gallery II.)

F. HOPKINSON SMITH, New York. (American School.)

155. THE BRIDGE, Pan-American Exposition. (Water Color.)

Property of the Buffalo Fine Arts Academy.
(Presented, 1906, by Mr. John M. Carrère, New York City.)

This picture is hung temporarily in the main reception room of the Buffalo Society of Artists, in the Albright Art Gallery.



RECENT ADDITIONS

When the following works, recently acquired for the permanent collection, are installed, they will bear the temporary numbers here given:

MAX CLARENBACH, Düsseldorf, Germany. (German School.)

155-a. **WINTER ON THE ERFT.**

Property of the Buffalo Fine Arts Academy.
(Purchased, 1907, with income from the Elizabeth H. Gates Fund.)

CARL KÜSTNER, Munich, Bavaria. (German School.)

155-b. **THE POPLARS.** (Illustration, page 46.)

Property of the Buffalo Fine Arts Academy.
(Purchased, 1907, with income from the Elizabeth H. Gates Fund.)

HEINRICH ZÜGEL, Munich, Bavaria. (German School.)

155-c. **ON THE HIGHWAY.**

Property of the Buffalo Fine Arts Academy.
(Purchased, 1907, with income from the Elizabeth H. Gates Fund.)

Any other works which may have temporary place in the Permanent Exhibition Galleries will bear labels giving titles, names of the artists, etc.



CORRIDOR, IN BASEMENT

(ENTERED BY STAIRCASE FROM GALLERY V)

F. HOPKINSON SMITH, New York. (American School.)

156. THE PAN-AMERICAN ELECTRIC TOWER. (Water Color.)

Property of the Buffalo Fine Arts Academy.

(Presented by the Artist, 1901.)

LUCA GIORDANO. (Italian School; 1632-1705.)

157. HERCULES AND OMPHALE.

Property of the Buffalo Fine Arts Academy.

(Presented, 1872, by Captain E. P. Dorr.)

When Hercules, in consequence of the murder of Iphites, was afflicted with a serious disease, he was informed by the oracle that he could only be cured by serving some one for wages for the space of three years. Mercury sold him to Omphale, Queen of Lydia. Hercules became enamored of his mistress, and, to please her, is said to have used the distaff and worn female apparel, while she wore his lion skin. The cupids playing with the club typify the subjection of the god; the symbol of his power has become a plaything.

ACHILLE LEONARDI.

158. GUIDO RENI PAINTING BEATRICE CENCI THE DAY BEFORE
HER EXECUTION.

Property of the Buffalo Fine Arts Academy.

(Presented, 1872, by Mr. Jewett M. Richmond.)

WILLIAM LOUIS SONNTAG, N. A. (American School; 1822-
1900.)

159. THE MIAMI BOTTOMS.

Lent by E. C. Coit, Esq., Buffalo.

UNKNOWN ARTIST.

160. THE MARTYR.

E. D. HOWARD. (American School.)

161. SCENE ON THE UPPER SUSQUEHANNA.

Property of the Buffalo Fine Arts Academy.

(Presented, 1869, by the Artist.)



No. 37. ÉMILE VAN MARCKE (FRENCH: 1827-1891). CATTLE AT A DRINKING PLACE

Property of the Buffalo Fine Arts Academy.—Bequeathed by Elizabeth H. Gates, Buffalo

(From a Photograph by C. D. Arnold, Buffalo)

GALLERY A, BASEMENT

(Lower Southwest Gallery — Under Gallery III)

THE NUMBERING BEGINS AT THE LEFT OF THE ENTRANCE
FROM GALLERY B

JAMES M. HART, N. A. (American School; 1828-1901.)

162. **SCENE ON THE RHINE.**

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

R. W. HUBBARD, N. A. (American School; 1817-1888.)

163. **THE HUDSON RIVER — AUTUMN.**

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

164. **THE HOLY FAMILY.** Copy, after Murillo. (Spanish
School; 1617-1682.)

Lent by Mr. H. Lee Brent, Buffalo.

LARS G. SELLSTEDT, N. A., Buffalo. (American School.)

165. **THE UNDINE OFF FALCONWOOD.**

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. C. F. S. Thomas, 1874.)

HAMILTON HAMILTON, N. A., New York. (American School.)

166. **MORNING ON THE AU SABLE.**

Property of the Buffalo Fine Arts Academy.
(Presented, 1887, by the Rev. Frederick Frothingham.)

ARTHUR ROCKWELL, ———. (American School.)

167. **COAST OF LABRADOR.**

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

J. HUMPHREY. (American School.)

168. **ONTONAGON.**

Property of the Buffalo Fine Arts Academy.
(Purchased with cash from General Fund, 1863.)

UNKNOWN ARTIST.

169. MOTHER AND CHILD.

UNKNOWN ARTIST.

170. LANDSCAPE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

171. MARINE OF THE ROCK. Copy, after Salvator Rosa.
(Italian School; 1615-1673.)

(Original in the Corsini Gallery, Florence.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry W. Rogers, 1872.)

UNKNOWN ARTIST.

172. SAINT FRANCIS.

LOUIS ÉTIENNE WATELET. (French School; 1780-1866.)

173. SCENE IN SWITZERLAND.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

174. PORTRAIT OF VAN DYCK. (Flemish School; 1599-1641.)

Copy, after the Portrait of the Artist, by himself, in the
Uffizi Gallery, Florence.

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Alonzo Richmond, 1867.)

UNKNOWN ARTIST.

175. THE REAPERS ; a Country View in Holland. Copy, after
Peter Paul Rubens. (Flemish School; 1577-1640.)

(Original in the Pitti Gallery, Florence.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry W. Rogers, 1872.)

UNKNOWN ARTIST.

176. THE REPOSING CHRIST. Copy, after Alessandro Allori.
(Italian School; 1537-1607.) (Original in the Uffizi

Gallery, Florence.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry W. Rogers, 1872.)

UNKNOWN ARTIST.

177. THE REDEEMER. Copy after Correggio. (Allegri.) (Italian School; 1494-1534.) (Original in the Vatican Museum, Rome.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

G. FROHE.

178. THE TRIPLETS, Glen Onoko.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest.)

REGIS GIGNOUX. (American School; 1816-1882.)

179. MOUNT DESERT, Maine.

Property of the Buffalo Fine Arts Academy
(Presented by subscribers to "The Picture Fund," 1872.)

UNKNOWN ARTIST.

180. THE SHEPHERD OF THE ALPS.

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry W. Rogers, 1872.)

A. CHATELAIN.

181. BANDIT AT LIBERTY. Copy, after Annibale Carracci. (Italian School; 1560-1609.) (Original in Colonna Palace, Rome.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Alonzo Richmond, 1872.)

UNKNOWN ARTIST.

182. IRIS. Copy, after Guido Reni. (Italian; Bolognese School; 1575-1642.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

183. A DUTCH WINE SHOP. Copy, after Adrian Brauwer. (Dutch School; 1608-1640.)

Lent by Mr. J. T. Lacy, Buffalo.

ARTHUR ROCKWELL, ———. (American School.)

184. BEAVER RIVER.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

BURR H. NICHOLLS, Buffalo. (American School.)

185. HUNTING UP A QUOTATION.

Property of the Buffalo Fine Arts Academy.

(Presented by the Artist, 1872.)

ARTHUR ROCKWELL, ———. (American School.)

186. VIEW OF LABRADOR.

Property of the Buffalo Fine Arts Academy.

(Presented by the Artist, 18—.)

A. CHATELAIN.

187. BANDIT IN PRISON. Copy, after Michael Angelo Caravaggio. (Amerighi — Italian School; 1569–1609.) (Original in the Colonna Palace, Rome.)

Property of the Buffalo Fine Arts Academy.

(Presented by Mr. Alonzo Richmond, 1872.)

UNKNOWN ARTIST.

188. THE DEATH OF LUCRETIA.

Lent by Miss Montgomery.

UNKNOWN ARTIST.

189. GRAZIELLA.

Property of the Buffalo Fine Arts Academy.

(Presented by Mr. Henry W. Rogers, 1872.)

CHARLES CARYL COLEMAN, Capri, Italy. (American School.)

190. A CAPRI GIRL.

Property of the Buffalo Fine Arts Academy.

(Presented by the Artist.)

BURR H. NICHOLLS, Buffalo. (American School.)

191. A GROUP OF FOWLS.

Property of the Buffalo Fine Arts Academy.

(Presented by the Artist, 1872.)

D. C. FABRONIUS.

192. A CONFLAGRATION.

ARTHUR ROCKWELL, ———. (American School.)

193. LAKE SALMON, John Brown's Tract.

Property of the Buffalo Fine Arts Academy.

(Fillmore Bequest, 1881.)

FRANK C. PENFOLD, Paris, France. (American School.)

194. SPRING.

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 1872.)

BURR H. NICHOLLS, Buffalo. (American School.)

195. AT HOME.

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 18—.)

UNKNOWN ARTIST.

196. PRINCE JOSEPH. (Afterward Emperor of Austria.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest.)

L. F. OLNEY, ———.

197. FISH MARKET. Copy, after Karel van Moor. (Dutch School; 1656-1738.)

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist.)

ARTHUR ROCKWELL, ———. (American School.)

198. FISH.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

FRANCES BATES, ———. (American School.)

199. HEAD OF A GIRL.

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 18—.)

UNKNOWN ARTIST.

200. LADY JANE GREY.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

201. WATER LILIES.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

E. H. REMINGTON; Buffalo. (American School.)

202. ROSES.

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 1867.)

HAMILTON HAMILTON, N. A., New York. (American School.)

203. SUMMER IN THE NORTH WOODS.

Property of the Buffalo Fine Arts Academy.
(Presented by the Hon. W. P. Letchworth, 18—.)

ARTHUR ROCKWELL, ———. (American School.)

204. NORTH WOODS, ADIRONDACKS, Hamilton County, N. Y.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

W. R. MILLER, ———. (American School.)

205. GRAPES.

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 18—.)

UNKNOWN ARTIST.

206. PORTRAIT OF CHARLES IV OF SPAIN.

ARTHUR ROCKWELL, ———. (American School.)

207. NEAR SOURCE OF THE HUDSON RIVER, Essex County, N. Y.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

VALENTINO VALENTINI, Florence.

208. POPE JULIUS II. Copy, after Raphael. (Italian; Umbrian School; 1483-1520.) (Original in the Pitti Gallery, Florence.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Willis O. Chapin, Buffalo, 1899.)

J. HUMPHREY, ———. (American School.)

209. PEN MACHUS MILLS, Wales.

Property of the Buffalo Fine Arts Academy.
(Purchased from the "General Fund," 1863.)

UNKNOWN ARTIST.

210. JUDITH. Copy, after Riedel. (Original in New Pinakothek, Munich.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

211. VIRGIN AND CHILD. Copy, after Murillo. (Spanish School; 1817-1682.) (Original in the Pitti Gallery, Florence.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry W. Rogers, 1872.)

UNKNOWN ARTIST.

212. THE REPENTENCE OF SAINT PETER. Copy, after Carlo Dolci. (Italian School; 1616-1686.) (Original in the Pitti Gallery, Florence.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry W. Rogers, 1872.)

GALLERY B, BASEMENT

(Lower South Central Gallery, under Gallery II)

THE NUMBERING BEGINS AT THE LEFT OF THE ENTRANCE
FROM GALLERY A

JOHANNES A. OERTEL, Washington, D. C. (American School.)

213. THE CAPTIVE SOUL.

Property of the Buffalo Fine Arts Academy.
(Purchased by subscribers to "The General Fund," 1872.)

ARTHUR ROCKWELL, ———. (American School.)

214. AUTUMN IN THE NORTH WOODS.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

215. SLEEPING MAIDEN. Copy, after Count Pietro Rotari. (Modern Italian School; 1707-1762.) (Original in Old Pinakothek, Munich.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

G. POSTELLO, ———.

216. WINTER SCENE. (Dated 1842.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

217. **BAD NEWS.** Copy, after Count Pietro Rotari. (Modern Italian School; 1707-1762.) (Original in Old Pinakothek, Munich.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

218. **HEAD.**

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

T. DE VINO, ———.

219. **THE TRIAL OF BEATRICE CENCI.**

Property of the Buffalo Fine Arts Academy.
(Presented by Mrs. Georgia Fargo, Buffalo, 1891.)

ARTHUR ROCKWELL, ———. (American School.)

220. **PORTRAIT OF MRS. MILLARD FILLMORE.**

(Wife of Millard Fillmore, Thirteenth President of the United States.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

221. **THE LOVERS.**

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

222. **ANE DU LOUP, COAST OF LABRADOR.**

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

CHARLES CARYL COLEMAN, Capri, Italy. (American School.)

223. **VIEW ON BOUGE SOUND, NORTH CAROLINA; CAMP OF THE 100TH REGIMENT.**

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 1874.)

UNKNOWN ARTIST.

224. **MADONNA.** Copy.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

225. MOOSE LAKE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

T. DE VINO, ———.

226. THE EXECUTION OF BEATRICE CENCI.

Property of the Buffalo Fine Arts Academy.
(Presented by Mrs. Georgia Fargo, Buffalo, 1891.)

ARTHUR ROCKWELL, ———. (American School.)

227. RAPIDS AT NIAGARA FALLS.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

228. MADONNA AND CHILD. Copy, after Murillo. (Spanish School; 1617-1682.) (Original in the Corsini Gallery, Rome.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

229. AN OLD BRIDGE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

230. MAGDALEN. Copy, after Pompei Battoni. (Italian School; 1708-1780.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Bronson C. Rumsey, Buffalo, 1867.)

UNKNOWN ARTIST.

231. MADONNA. Copy, after Sassoferrato. (Salvi — Italian School; 1605-1685.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

232. JACK'S LAKE, Brown's Tract.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

233. HOLY FAMILY. Copy, after Andrea del Sarto. (Italian School; 1487-1531.) (Original in the Pitti Gallery, Florence.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry W. Rogers, 1872.)

UNKNOWN ARTIST.

234. THE HOSPITALITY OF ST. JULIAN. Copy, after Cristoforo Allori. (Italian School; 1577-1621.) (Original in the Pitti Gallery, Florence.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry W. Rogers, 1872.)

CHARLES CARYL COLEMAN, Capri, Italy. (American School.)

235. PORTRAIT OF REMBRANDT. Copy, after Rembrandt's Portrait of Himself. (Dutch School; 1607-1669.)

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. G. R. Wilson, 1863.)

UNKNOWN ARTIST.

236. PORTRAIT OF MADAME VIGÉE LE BRUN. Copy, after Madame Le Brun's Portrait of Herself. (French School; 1755-1842.) In the Uffizi Gallery, Florence.

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry W. Rogers, 1872.)

ARTHUR ROCKWELL, ———. (American School.)

237. IN ESSEX COUNTY, N. Y.

Property of the Buffalo Fine Arts Academy
(Fillmore Bequest, 1881.)

LARS G. SELLSTEDT, N. A. (American School.)

238. FOOT OF PORTER AVENUE, Buffalo.

Property of the Buffalo Fine Arts Academy.
(Presented by Mr. Henry A. Richmond, 1879.)

THOMAS LE CLEAR, N. A. (American School; 1818-1882.)

239. PORTRAIT OF DR. KANE, the Arctic Explorer.

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 1877.)

ELLEN K. BAKER (Mrs. Ellen K. Baker-Thompson), Buffalo,
N. Y. (American School.)

240. A GROUP OF TREES.

Property of the Buffalo Fine Arts Academy.
(Presented by the Rev. F. Frothingham, 1867.)

UNKNOWN ARTIST.

241. LANDSCAPE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

C. CRAMER, ———.

242. MARKETING. (Signed and dated, München, 1854.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

243. AUTUMN IN THE NORTH WOODS.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

244. VIEW ON THE SEINE.

UNKNOWN ARTIST.

245. THE CUMAEAN SIBYL. Copy, after Domenichino.
(Italian School; 1581-1641.) (Original in the Borghese
Gallery, Rome.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

246. A SALMON STATION, Coast of Labrador.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

247. ON THE ICE. Copy, after Isaac van Ostade. (Dutch
School; 1617-1671.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

248. LAVINIA, TITIAN'S DAUGHTER. Copy, after Titian.
(Italian School; 1477-1516.) (Original in the Royal
Gallery, Berlin.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

249. MOUNT ROBINSON, Adirondacks.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

JAMES M. HART, N. A. (American School; 1828-1901.)

250. SWISS SCENERY.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

C. P. REAM, New York. (American School.)

251. HONEY.

Property of the Buffalo Fine Arts Academy.
(Presented by the Artist, 187-.)

UNKNOWN ARTIST.

252. PORTRAIT OF A LADY.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

253. WINTER SCENE. Copy, after Isaac van Ostade. (Dutch
School; 1617-1671.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

W. S. HASELTINE. (American School; 1829-1901.)

254. COAST OF NAPLES.

Property of the Buffalo Fine Arts Academy.
(Presented by subscribers to "The Picture
Fund," 1872.)

UNKNOWN ARTIST.

255. L'IRIDE. Copy, after Guy Head. (English School;
died 1801.) (Original in the Vatican Library, Rome.)

WILLIAM HART, N. A. (American School; 1822-1894.)

256. LANDSCAPE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

257. A HAPPY FAMILY.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

258. HEAD OF BEATRICE CENCI. Copy, after Guido Reni.
(Italian, Bolognese School; 1575-1642.) (Original in
Rospigliosa Gallery, Rome.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

259. WINTER SPORTS. Copy, after Isaac van Ostade. (Dutch
School; 1617-1671.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

260. MOTHER AND CHILD PLAYING WITH KITTENS.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

261. A TROUT STREAM, Adirondacks.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

262. LANDSCAPE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

W. S. HASELTINE. (American School; 1829-1900.)

263. THE IRON BOUND COAST OF MAINE.

Property of the Buffalo Fine Arts Academy.
(Presented by subscribers to "the Picture
Fund," 1872.)

UNKNOWN ARTIST.

264. HEAD OF THE MADONNA. Copy, after Murillo (Spanish School; 1617-1682), of the head from the painting, "The Immaculate Conception," in the Prado Gallery, Madrid.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

A. D. SHATTUCK, N. A., New York. (American School.)

265. CATTLE AND LANDSCAPE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

266. THE CHOCOLATE GIRL. Copy, after Jean Étienne Liotard. (French School; 1702-1789.) (Original in the Dresden Gallery.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

267. IN THE NORTH WOODS, AUTUMN.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

WORTHINGTON WHITTREDGE, N. A., New York. (American School.)

268. THE DISTANT CATSKILLS.

Property of the Buffalo Fine Arts Academy.
(Presented by subscribers to "the Picture Fund," 1872.)

UNKNOWN ARTIST.

269. GRANDFATHER'S PET.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

270. A MOUNTAIN BROOK.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

271. EVENING ON THE RIVER.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

272. A HUNTER'S CAMP.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

ARTHUR ROCKWELL, ———. (American School.)

273. FRUIT.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

F. G. MELBY, ———.

274. BAY OF LA GUAYRA, CITY IN THE DISTANCE. (Taken
from Fort Lee.)

Property of the Buffalo Fine Arts Academy.
(Purchased from the "General Fund," 1864.)

E. H. REMINGTON, Buffalo, N. Y. (American School.)

275. A QUOTATION FROM HAMLET.

Lent by Mr. John Allen, Jr.

JAMES M. HART, N. A. (American School; 1828-1901.)

276. CATSKILL CREEK.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

WILLIAM H. BEARD, N. A. (American School; 1825-1900.)

277. GAME IN THE WOODS.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

278. MAN LIGHTING HIS PIPE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

279. INTERIOR OF A WINE SHOP.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

WILLIAM H. BEARD, N. A. (American School; 1825-1900.)

280. WATCHING HIS CHANCE.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

JAMES M. HART, N. A. (American School; 1828-1901.)

281. CUPID AND THE THREE GRACES.

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

UNKNOWN ARTIST.

282. THE MUSIC LESSON. Copy, after Caspar Netscher. (German School; 1639-1684.)

Property of the Buffalo Fine Arts Academy.
(Fillmore Bequest, 1881.)

GALLERY B

ARUNDEL SOCIETY REPRODUCTIONS

OF FAMOUS PAINTINGS BY OLD MASTERS
PROPERTY OF THE BUFFALO FINE ARTS ACADEMY
PRESENTED BY DR. MATTHEW D. MANN, BUFFALO

CASE I—WEST SIDE

Engravings from Frescoes in the Piccolomini Library at Siena, painted by Bernardino Pinturicchio (Italian; Umbrian School; 1454-1513). (See also Nos. XV, XXIII, XLIII, L.)

- I. ÆNEUS SILVIUS SETS FORTH FOR THE COUNCIL AT BASEL.
- II. ÆNEUS SILVIUS HAS AN AUDIENCE WITH JAMES I OF SCOTLAND AT EDINBURGH.
- III. ÆNEUS SILVIUS IS CROWNED POET LAUREATE BY FREDERICK III.
- IV. ÆNEUS SILVIUS IS RECONCILED WITH POPE EUGENIUS IV.
- V. ÆNEUS SILVIUS ESCORTS LEONORA OF PORTUGAL TO MEET FREDERICK III AT THE GATES OF SIENA.

- VI. ÆNEUS SILVIUS IS MADE CARDINAL BY CALIXTUS III.
- VII. ÆNEUS SILVIUS GOES IN PROCESSION TO HIS ELECTION AS POPE.
- VIII. PIUS II PRESIDES AT THE CONGRESS AT MANTUA.
- IX. PIUS II CANONISES ST. CATHERINE OF SIENA.
- X. PIUS II AT ANCONA.

-
- XI. SAINT STEPHEN THRUST OUT BEFORE HIS MARTYRDOM.
From the painting by Fra Angelico da Fiesole.
(Italian, Florentine School; 1387-1455) in the
Chapel of Nicholas V in the Vatican, Rome.
(See also Nos. XII, XIII, XXI, XXXVI.)
 - XII. SAINT SIXTUS GIVING ALMS TO ST. LAURENCE.
From the painting by Fra Angelico da Fiesole
(Italian, Florentine School; 1387-1455) in the
Chapel of Nicholas V in the Vatican, Rome.
(See also Nos. XI, XIII, XXI, XXXVI.)

CASE I—EAST SIDE

- XIII. THE ORDINATION OF SAINT LAWRENCE.
From the painting by Fra Angelico da Fiesole (Italian; Florentine School; 1387-1455) in the
Chapel of Nicholas V in the Vatican, Rome. (See
also Nos. XI, XII, XXI, XXXVI.)
- XIV. THE PRIMAVERA. (Springtime.)
From the painting by Sandro Botticelli (Alessandro
di Mariano Filipepi; Italian; Florentine School;
1446-1510), in the Academy at Florence.
- XV. SAINT CATHERINE OF ALEXANDRIA PLEADING BEFORE
HER JUDGES.
From a fresco by Pinturicchio (Italian; Umbrian
School; 1454-1513), in one of the apartments of
the Vatican, Rome. (See also Nos. I to X, XXIII,
XLIII, and L.)

XVI. THE HUNT.

After the fresco by Girolamo Romanino (Giulio Pippi; Italian; Umbrian School; 1485-1566), in the Castle of Malpago near Bergamo. (See also Nos. LVIII to LXII.)

XVII. THE CONVERSION OF SAUL.

From the Tapestry in the Vatican executed from a lost cartoon by Raphael (Italian; Umbrian School; 1483-1520), belonging to the series at Hampton Court, England. (See also XVIII.)

XVIII. THE MARTYRDOM OF SAINT STEPHEN.

From the Tapestry in the Vatican executed from a lost cartoon by Raphael (Italian; Umbrian School; 1483-1520), belonging to the series at Hampton Court, England. (See also XVII.)

CASE II—WEST SIDE

XIX. ST. ANTHONY OF PADUA HEALING THE FOOT OF A YOUNG MAN.

From the fresco by Titian (Italian; Venetian School; 1477-1576), in the Scuola del Santo at Padua.

XX. SAINTS PETER AND PAUL BEFORE NERO, AND THE MARTYRDOM OF ST. PETER.

From the fresco by Filippino Lippi (Italian; Florentine School; 1457-1504), in the Brancacci Chapel of the Church of the Carmine at Florence.

XXI. ST. STEPHEN'S ORDINATION AND HIS DISTRIBUTION OF ALMS.

From the fresco by Fra Angelico (Italian; Florentine School; 1387-1455), in the Chapel of St. Lawrence, in the Vatican. (See also XI, XII, XIII, XXXVI.)

XXII. THE DEPOSITION FROM THE CROSS.

From the fresco by Pietro Lorenzetti (Italian; Siena; 1257-1348) (but often ascribed to Puccio Capanna), in the lower Church at Assisi.

XXIII. THE NATIVITY.

After the fresco by Bernardino Pinturricchio (Italian; Umbrian School; 1454-1513), in the Church of S Maria dei Popolo, Rome. (See also I to X, XV, XLIII, L.)

XXIV. VIRGIN AND CHILD, WITH SAINTS LORENZO, GIUSTINIANI, AND ZENO.

From the picture by Girolamo da Libri (Italian; Venetian School; 1605-1687), in the Church of San Giorgio at Verona.

XXV. ST. JOHN THE BAPTIST AND ST. VERONICA.

Two pictures painted by Hans Memling (Flemish School; ca 1425-1495), A. D., 1479. From the exterior of a Triptych at Bruges. (See also XXVI, XXXI, XXXII, XXXIII, XXXIV.)

XXVI. ADORATION OF THE MAGI.

From the center-piece of a Triptych at Bruges, painted by Hans Memling (Flemish School; ca 1425-1495), A. D., 1479. (See also XXV, XXXI, XXXII, XXXIII, XXXIV.)

CASE II—EAST SIDE

XXVII. THE ADORATION OF THE LAMB.

From the center panel of the altarpiece painted by the brothers Van Eyck (Flemish School; Hubert van Eyck, 1366-1436; Jan van Eyck, 1370-1441), in the Cathedral of St. Bavon, at Ghent. (See also XXVIII, XXIX, XXX.)

XXVIII. JUDGES AND WARRIORS, HERMITS AND PILGRIMS.

The side panels of "The Adoration of the Lamb," painted by the brothers Van Eyck (Flemish School; Hubert van Eyck, 1366-1436; Jan van Eyck, 1370-1441), in the Cathedral of St. Bavon, at Ghent. (See also XXVI, XXIX, XXX.)

XXIX. PORTRAITS OF JUDOCUS VYTS, LORD OF POMELE AND HIS WIFE, ISABELLE DE BORLUNT, WITH THEIR PATRON SAINTS.

The outside panels enclosing "The Adoration of the Lamb," painted by the brothers Van Eyck (Flemish School; Hubert van Eyck, 1366-1436; Jan van Eyck, 1370-1441), in the Cathedral of St. Bavon, at Ghent. (See also XXVII, XXVIII, XXX.)

XXX. ST. CECILIA AT THE ORGAN, AND AN ANGELIC CHOIR.

From the interior of the upper wings of the altarpiece by the brothers Van Eyck (Flemish School; Hubert van Eyck, 1366-1436; Jan van Eyck, 1370-1441), in the Cathedral of St. Bavon, at Ghent. (See also XXVII, XXVIII, XXIX.)

XXXI. THE CRUCIFIXION.

From the large central panel of the altarpiece by Hans Memling (Flemish School; ca 1425-1495), in the Cathedral at Lubeck. (Dated, 1491.) (See also XXV, XXVI, XXXII, XXXIII, XXXIV.)

XXXII. CHRIST BEARING THE CROSS — THE ENTOMBMENT AND RESURRECTION OF CHRIST.

From the inner wings of the folding altarpiece by Hans Memling (Flemish School; ca 1425-1495), in the Cathedral at Lubeck. (Dated, 1491.) (See also XXV, XXVI, XXXI, XXXIII, XXXIV.)

XXXIII. ST. GILES AND ST. JEROME.

From the interior wings of the folding altarpiece by Hans Memling (Flemish School; ca 1425-1495), in the Cathedral at Lubeck. (Dated, 1491.) (See also XXV, XXVI, XXXI, XXXII, XXXIV.)

XXXIV. THE ANGEL GABRIEL AND THE VIRGIN. (ANNUNCIATION.)

From the outer wings of the folding altarpiece, "The Annunciation," by Hans Memling (Flemish School; ca 1425-1495), in the Cathedral at Lubeck. (Dated, 1490.) (See also XXV, XXVI, XXXI, XXXII, XXXIII.)

CASE III—WEST SIDE

- XXXV. JESUS AND HIS DISCIPLES AT EMMĀUS.
From the fresco by Fra Bartolomeo (Italian; Florentine School; 1469–1517), in the Convent of St. Mark, at Florence.
- XXXVI. CHRIST AND MARY MAGDALENE IN THE GARDEN.
From the fresco by Fra Angelico (Italian; Florentine School; 1387–1455), in the Convent of St. Mark, at Florence. (See also XI, XII, XIII, XXI.)
- XXXVII. CHRIST BOUND TO THE COLUMN.
After the fresco by Gianantonio Bazzi ("Il Sodoma," Italian; Lombard and Sienese Schools; 1477–1549), now in the Academy of Fine Arts, Siena.
- XXXVIII. THE RESURRECTION OF CHRIST.
From the fresco by Piero della Francesca (Italian; Umbrian School; 1416–1492), at Burgo San Sepolcro.
- XXXIX. THE LAST SUPPER.
From a fresco by Domenico Ghirlandajo (Italian; Florentine School; 1449–1494), in the Church of the Ognissanti, at Florence. (See also XL, XLI.)
- XL. PREACHING OF JOHN THE BAPTIST.
From a fresco by Domenico Ghirlandajo (Italian; Florentine School; 1449–1494), in the Church of St. Maria Novella, at Florence. (See also XXXIX, XLI.)
- XLI. THE NATIVITY OF THE VIRGIN.
From a fresco by Domenico Ghirlandajo (Italian; Florentine School; 1449–1494), in the Church of St. Maria Novella, at Florence. (See also XXXIX, XL.)

XLII. SAINT GEORGE.

After the fresco by Vittore Pisano ("Pisanello" — Italian School; 1380–1456), in the Church of St. Anastasia, at Verona.

CASE III—EAST SIDE

XLIII. THE BETROTHAL OF THE EMPEROR FREDERICK III WITH ELEANORA OF PORTUGAL, AT SIENA, BY ÆNEAS SILVIUS.

After the fresco by Bernardino Pinturicchio (Italian; Umbrian School; 1454–1513), Piccolomini Library, Siena. (See also I to X, XV, XXIII, and L.)

XLIV. ANGELS ADORING.

From a fresco by Benozzo Gozzoli (Italian; Florentine School; 1424–1498), in the Chapel of the Riccardi Palace, Florence. (See also XLV, XLVI, LV, LVI.)

XLV. ANGELS ADORING. Second part.

From a fresco by Benozzo Gozzoli (Italian; Florentine School; 1424–1498), in the Chapel of the Riccardi Palace, Florence. (See also XLIV, XLVI, LV, LVI.)

XLVI. THE PROCESSION OF THE THREE KINGS.

From a fresco by Benozzo Gozzoli (Italian; Florentine School; 1424–1498), in the Chapel of the Riccardi Palace, Florence. (See also XLIV, XLV, LV, LVI.)

CASE IV—WEST SIDE

XLVII. SIDE COMPARTMENT OF THE CRUCIFIXION.

From the fresco by Pietro Perugino (Italian; Umbrian School; 1446–1523), in the Convent of Santa Maria Maddalena de Pazzi, at Florence. (See also XLVIII, XLIX.)

XLVIII. THE CRUCIFIXION; CENTER COMPARTMENT.

From the fresco by Pietro Perugino (Italian; Umbrian School; 1446-1523), in the Convent of Santa Maria Maddalena de Pazzi, at Florence. (See also XLVII, XLIX.)

XLIX. SIDE COMPARTMENT OF THE CRUCIFIXION.

From the fresco by Pietro Perugino (Italian; Umbrian School; 1446-1523), in the Convent of Santa Maria Maddalena de Pazzi, at Florence. (See also XLVII, XLVIII.)

L. ÆNEAS SILVIUS CREATED A CARDINAL BY POPE CALLIXTUS III.

After the fresco by Bernardino Pinturicchio (Italian; Umbrian School; 1454-1513), in the Piccolomini Library, Siena. (See also I to X, XV, XXIII, XLIII.)

CASE IV — EAST SIDE

LI. ST. PETER ENTHRONED AS POPE.

From the picture by Gran Vasco, at Vizù, near Oporto, Portugal.

LII. SAINTS PETER AND JOHN HEALING THE SICK BY THEIR SHADOWS.

SAINTS PETER AND JOHN GIVING ALMS.

Two Pictures by Tommaso Masaccio (Italian; Florentine School; 1401-1428). From the frescoes in the Brancacci Chapel of the Church of the Carmine, at Florence. (See also LIV.)

LIII. THE PRESENTATION IN THE TEMPLE.

From a fresco by Bernardino Luini (Italian; Lombard-Milanese School; 1475-1533), at Saronno.

LIV. SAINTS PETER AND PAUL RAISING THE KING'S SON, AND THE HOMAGE TO SAINT PETER.

From the fresco by Tommaso Masaccio (Italian; Florentine School; 1401-1428), and Filippino Lippi (Italian; Florentine School; 1457-1504), in the Brancacci Chapel of the Church of the Carmine, at Florence. (See also LII.)

LV. FRESCO.

By Benozzo Gozzoli (Italian; Florentine School; 1424-1498), in the Monastery of St. Francesco, at Montefalco. (See also XLIV, XLV, XLVI, LVI.)

LVI. HEAD FROM FRESCO OF SAINTS PETER AND PAUL RAISING THE KING'S SON.

By Benozzo Gozzoli. (See also XLIV, XLV, XLVI, LV.)

LVII. THE CALLING OF ST. MATTHEW.

After the picture by Carpaccio (Italian; Venetian School; 1450-1572), in the Church of St. Giorgio dei Schiavoni, at Venice.

**ADDITIONAL ARUNDEL REPRODUCTIONS NOT AT
PRESENT ON EXHIBITION**

LVIII. THE ARRIVAL OF KING CHRISTIAN AT MALPAGA.

From the fresco by Girolamo Romanino (Giulio Pippi; Italian; Umbrian School; 1485-1566), in the Castle of Malpaga, near Bergamo. (See also XVI and the following:)

LIX. THE TOURNAMENT.

From the Fresco by Romanino, in the Castle of Malpaga, near Bergamo.

LX. THE BANQUET.

After the fresco by Romanino, in the Castle of Malpaga, near Bergamo.

LXI. THE DISTRIBUTION OF LIVERIES.

After the fresco by Romanino, in the Castle of Malpaga, near Bergamo.

LXII. THE DEPARTURE OF KING CHRISTIAN.

After the fresco by Romanino, in the Castle of Malpaga, near Bergamo.

GALLERY C, BASEMENT

(Lower Southeast Gallery)

CARTOONS AND PHOTOGRAPHS

FIFTEEN CARTOONS BY WILLIAM H. BEARD, N. A. (American School; 1823-1900), sometime a resident of Buffalo.

Presented to the Buffalo Fine Arts Academy by the Artist.

These Cartoons are part of a set of twenty which were designed to be reproduced and published in a volume, accompanied by text by various writers.

1. THE WITCH'S RIDE.
2. ON THE WATCH.
3. DEATH AND SORROW.
4. AJAX DEFYING THE LIGHTNING.
5. THE OLD MASTER.
6. USED UP.
7. GHOST OF THE INDIAN MAIDEN OF DISMAL SWAMP.
8. JOB'S TURKEY.
9. PROMETHEUS BOUND.
10. MINERVA REFLECTING.
11. SUSANNA AND THE ELDERS.
12. SUNSET IN THE WILDERNESS.
13. INDIAN HUNTER'S DREAM.
14. HE TEMPERS THE WIND TO THE SHORN LAMB.
15. CHEATING TRADERS.

PHOTOGRAPHS OF SCULPTURES BY AUGUSTUS SAINT GAUDENS

16. BAS RELIEF, HENRY WHITNEY BELLAWS.
17. ANGEL.
18. NIRVANA.

19. PORTRAIT STATUE OF PETER COOPER.
20. NIRVANA.
21. LINCOLN.
22. THE MORGAN ANGEL.
23. JAMES MACCOSH.
Relief.

MISCELLANEOUS PHOTOGRAPHS

24. JAPANESE DECORATION.
25. JAPANESE DECORATION.
26. SARCOPHAGUS OF ALEXANDER THE GREAT
27. PANORAMA OF ATHENS.
28. TEMPLE OF ZEUS, OLYMPIA — From the Western Pediment.
29. TEMPLE OF ZEUS, OLYMPIA — Another View.
30. PORCH OF THE CARYATIDS: THE ERECTHEUM, ATHENS.
31. TEMPLE OF ATHENS, NIKÉ — Called Temple of the Wingless Victory, on the Acropolis, Athens.
32. PLAN OF A GREEK TEMPLE (DORIEN) — Colored Photograph.
33. THE ACROPOLIS AT ATHENS.
34. GAUL KILLING HIS WIFE AND HIMSELF — Third Century 323-100 B. C. Original in the Villa Ludovisi, Rome.
35. THE ALTAR OF ZEUS SOTER IN PERGAMON.
36. GREEK RUINS, ACROPOLIS IN DISTANCE.
37. THE LION GATE, MYCENÆ — (Prehistoric).
38. DYING WARRIOR — From the Eastern Pediment of the Temple of Athena Ægina.
39. APOLLO — From the Western Pediment of the Temple of Zeus at Olympia. Fifth Century 480 to 400 B. C. In the Museum at Olympia.
40. THE DYING GAUL — Third Century, 323-100 B. C. Original in the Capitoline Museum, Rome.

41. THE PARTHENON — A conjectural restoration showing the position of the Temple Statue.
42. THE APOLLO OF TENEA (Archaic) — In the Glyptothek, Munich.
43. RUINS OF THE PARTHENON.
44. THE PARTHENON — A conjectural restoration, showing the sculptural decoration.
45. TEMPLE OF ATHENA ÆGINA.
46. DAS FRUHSTUK VON REMBRANDT.
47. RUINS OF THE ACROPOLIS.
48. HORSES OF HELIOS — From the Eastern Pediment of the Parthenon.
49. HORSES OF SELENE — From the Eastern Pediment of the Parthenon.
50. THE ELGIN ROOM IN THE BRITISH MUSEUM — Showing the Parthenon Sculptures.
51. BIRTH OF ATHENE — Sculptures from the Eastern Pediment of the Parthenon.
52. SCULPTURES FROM THE WESTERN PEDIMENT OF THE PARTHENON.
53. SISTINE MADONNA — After Raphael.
54. TITIAN'S DAUGHTER LAVINIA — Original Picture in the Berlin Museum. Copy in Gallery B, Albright Art Gallery.
55. SUNSET — Colored Photograph.
56. FIRST PRESBYTERIAN CHURCH — Drawing.
57. HOLBEIN MADONNA.
58. PLYMOUTH ROCK — (Presented by Bridge Frodsham, 1863.)
59. THREE PHOTOGRAPHS OF JAPANESE DECORATIONS.
60. MACHINERY HALL — Pan-American Exposition, 1901.
61. JAPANESE DECORATIVE PANEL.

62. JAPANESE DECORATIVE PANEL.

63. ALBRIGHT ART GALLERY — Water color sketch.

IN CASE

64-79. SIXTEEN PHOTOGRAPHS OF MODERN SCULPTURE.

POTTERY AND PORCELAIN

LENT BY MR. AND MRS. CHARLES M. KURTZ

I—INSTALLED IN CASE ON EAST SIDE OF NORTH TRANSEPT OF
SCULPTURE COURT—MAIN FLOOR

(THE NUMBERING BEGINS ON THE LOWER SHELF)

1. Japanese Porcelain Bowl; peach-blow (from Morse collection, New Haven).
2. Japanese Faience Vase; cream white, with incised decorations and heads.
3. Korean Faience bottle-shaped Vase; ivory with polychrome overglaze.
4. Japanese Porcelain, small bottle-shaped; bright red.
5. Japanese Porcelain Vase; pink and ashes-of-roses.
6. Japanese Porcelain Vase; warm gray and white.
7. Japanese Porcelain Bowl, Makuzo Kozan; pink and white.
8. Japanese Earthenware Vase, bottle-shaped; robin's egg blue.
9. Chinese Porcelain Vase; coral red; shortened neck.
10. Japanese Porcelain Vase; Takemoto; ultramarine blue, mottled.
11. Royal Copenhagen Porcelain Vase, with crystallization giving frost effect, on cream-white ground.
12. Japanese Porcelain Vase, Kinkozan; purple and white mottled.
13. Japanese Porcelain Vase, Seifu; lusterless black.

14. Japanese Porcelain Vase, Takemoto — one of the hundred masterpieces in the Art Department at the World's Fair, Chicago; pigeon's blood with flecks of metallic green.
15. Japanese Porcelain Bowl, Seifu; opalescent coloring.
16. Royal Berlin Porcelain Vase; rich red.
17. Royal Copenhagen Porcelain Vase; onyx effect.
18. Rookwood Pottery (Cincinnati, O.) Vase, with gradations of green; frog and water lily decoration.
19. Japanese Porcelain Vase, Kozan; pink and white.
20. Japanese Porcelain Vase; deep blue, flecked with green.
21. Japanese Porcelain Vase; lusterless coral red, with crackle.
22. Japanese Porcelain Vase; mottled green and white.
23. Japanese Porcelain Vase; pink and white.
24. Japanese Porcelain Vase; dull blue.
25. Japanese Porcelain Vase; flecked, purple and white.
26. Chinese Porcelain Vase; sang-de-bœuf and white (from Morse collection, New Haven).
27. Japanese Porcelain Ovoid Vase; white, shaded with green.
28. Japanese Porcelain Vase, with flaring mouth; purple.
29. Japanese Porcelain Vase; dull green, with decoration.
30. Japanese Porcelain Vase, miniature; bright red.
31. Japanese Earthenware Vase, soft glaze; gray, with purple markings.
32. Chinese Porcelain; coral red (from Morse collection, New Haven).
33. Japanese Porcelain Vase; pale blue, with black overglaze.
34. Japanese Porcelain Vase, Makuzo Kozan; pink and white, with gray dragon.
35. Japanese Porcelain Vase, Takemoto; sage green.
36. Japanese Earthenware bottle-shaped Vase; blue and black, streaked.

37. Japanese Porcelain Jar; streaked, red and green, with heads
(from Morse collection, New Haven).

II—INSTALLED IN CASE ON EAST SIDE OF SOUTH TRANSEPT
OF SCULPTURE COURT

(THE NUMBERING BEGINS ON THE UPPER SHELF)

38. Japanese Porcelain Vase; white branches on a blue ground.
39. Chinese Cloisonnée Vase; enamel on copper; polychrome decorations on a black ground. (Companion to No. 41.)
40. The Japanese Priest, Dairuma. Porcelain. Figure with red robe. Porcelain.
41. Chinese Cloisonnée Vase; enamel on copper; polychrome decorations on a blue ground. (Companion to No. 42.)
42. The Chinese God of Wisdom. Earthenware. Figure with deep blue robe.
43. Earthenware Bowl. Copenhagen. Orange color with modelled decoration. Dull glaze.
44. Earthenware Vase with Handles. East Indian. White figures of animals on a blue ground. (Salt glaze.)
45. Porcelain Jar; Rorstrand, Sweden; white, with blue modelled leaf decoration about the mouth.
46. Japanese Porcelain Vase with brown matt underglaze and dull polychrome flowing overglaze.
47. Small Earthenware Vase. Copenhagen. Metallic red glaze.
48. Green Earthenware Vase; Bringhurst Ozark Pottery St. Louis.
49. Rookwood Vase. Dull blue; matt glaze.
50. Bringhurst Ozark Pottery, St. Louis. Ink-well with figure of young girl, modeled by Miss Florence Sharman, St. Louis.
51. Small Purple Jar; matt glaze, Van Briggles Pottery.
52. Silver-gray Vase; matt glaze, Van Briggles Pottery.
53. Small Earthenware Vase. Copenhagen. Mottled metallic glazes, reds and grays.

54. Bringhurst Ozark Pottery, St. Louis. Earthenware saucer with drops of green glaze on surface.
55. Earthenware Ash-tray with Handle. Clément Massier, Golfe Juan, France. Polychrome lustre decorations.
56. Earthenware Vase with high relief decorations; blue, green, and brown metallic lustre. From the Kunstgewerbe Schule, Vienna.
57. Cloisonnée Vase. Enamel on Porcelain. Green ground on bowl of vase, with polychrome decorations. Neck white, with blue decorations.
58. Rookwood Pottery. Head of a Baby. Cream white with a faint tinge of green. Modeled by Mrs. A. M. Valentine, Cincinnati.

MEDALS AND PLAQUETTES

LENT BY MR. CHARLES M. KURTZ

INSTALLED IN CASE ON WEST SIDE OF SOUTH TRANSEPT OF
SCULPTURE COURT

THE NUMBERING BEGINS WITH THE TOP LINE AND
INVARIABLY IS FROM LEFT TO RIGHT

Except as otherwise specified, all are medals of bronze and are from the French Mint, Paris.

I

1. Cardinal Mazarin of France. 1659.
2. Charles IX, King of France, 1572. St. Bartholomew Medal.
3. Marie de Medicis, Regent, 1613.
4. Marriage of the Dauphin and Marie Stuart (1559).
5. Henri II and Catherine de Medicis (1547).
6. Conquests of King Henri II.
7. Catherine de Medicis and Henri II (1547).
8. Francis I, King of France (1520).
9. Cardinal Richelieu, 1631 (Warin, des.).

10. Diana de Poitiers.
11. Cardinal de Guise, 1578.
12. République Française (A. Lechevrel).

II

13. Enseignement Secondaire (A. Roty), 1884.
14. Louis Adolphe Thiers, President of France; 1871 (Oudiné).
15. Marshall MacMahon, President of France; 1873-1879 (J. C. Chaplain).
16. Jules Grévy, President of France; 1879-1887 (Daniel Dupuis).
17. Sadi Carnot, President of France; 1887-1894 (Alphée Dubois).
18. Casimir Perrier, President of France; 1894-1895 (J. C. Chaplain).
19. Félix Faure, President of France; 1895-1899.
20. Émile Loubet, President of France; 1899-1906.
21. Centenary of Museum of Natural History (1893) (Louis Bottée).

III

22. Jansen and Lockyer. Protuberances Solaires, 1868.
23. Gallia Tutrix (L. Coudray).
24. Franz von Lenbach (H. Kautsch). Bronze plaque, Vienna, 1903.
25. Alliance Française (Daniel Dupuis).
26. Silver Wedding Souvenir (René Baudichon). Bronze plaque.
27. Third Centenary of the Gobelines (Alphée Dubois d'après Trémolieres).
28. Fishing. Bronze plaque (A. Borrel).
29. Minerva Seated — "Au Mérite" (J. C. Chaplain).
30. Fine Arts (Daniel Dupuis, 1880).

IV

31. Louis XIII — 1638 (T. Bernard).
32. Louis XV — 1722 (Du Vivier).

33. Marie Antoinette, 1781 (Du Vivier).
34. Visit of the Russian Sovereigns to France, 1896 (J. C. Chaplain).
35. Memorial of the Pupils of l'Ecole des Beaux Arts who died in defending France in 1870-71 (C. de George).
36. Visit of the Russian Fleet to France in 1893 (J. C. Chaplain).
37. École Polytechnic. 1794-1894. (M. Bourgeois.)
38. George Washington. Boston Recaptured. 1776. (Du Vivier, Paris.)
39. The Bartholdi Statue of Liberty. 1886. (O. Roty.)

V

40. Louis XVIII (Andrieu) — Venus de Milo, 1822 (Depaulis).
41. Louis XVIII (Andrieu) — Exhumation of the Ashes of the Duc d'Enghien, 1816.
42. Louis XVIII (Andrieu) — Second Entry of the King into Paris, 1815.
43. Bonaparte, General-in-Chief of the French Army in Italy (Du Vivier).
44. Bonaparte, First Consul; Year VIII of the Republic (Petit).
45. Marriage Souvenir (Roine). Silver.
46. La Peinture (A. Charpentier). Bronze plaquette.
47. Marriage Souvenir (O. Roty, 1895). Silver.
48. Benjamin Franklin (Aug. Dupré), 1786.
49. Prince Talleyrand-Perigord (Domard), 1838.
50. Prince Ch. Le Brun, Duc de Plaisance.
51. J. A. D. Ingres, Painter (Farochon), 1867.
52. Léonardo da Vinci; 1669 (Herarde).

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53. Orphéus (L. Coudray), Reverse.
54. Hommage aux Graveurs (Lechevrel). Bronze plaquette.
55. La Source (Daniel Dupuis). Bronze plaquette.

56. Meditation (Madame Borgeaud). Bronze plaquette.
57. International Exposition of 1889, Paris (Henri Dubois).
58. Funeral of President Carnot, 1894 (O. Roty). Bronze plaquette.
59. Antoine Louis Barye, Sculptor, 1875 (A. Patey).
60. Horticulture (Daniel Dupuis), Reverse. Bronze plaquette.
61. Le Nid (Daniel Dupuis). Bronze plaquette.
62. Archæology (S. E. Vernier). Bronze plaquette.
63. Orphéus (L. Coudray), Obverse.

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69. Columbophile (A. Borrel). 1894.
70. Redemption (G. Dupré). Silver.
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76. Fine Arts (A. Bovy).



MISCELLANEOUS EXHIBITS

IN GALLERY B, IN THE BASEMENT

A JENSHIU BUDDHA IN BRONZE.

Presented by Mr. Junzo Takebé, in behalf of Mogi Emanary. It was exhibited in "Fair Japan," at the Pan-American Exposition.

A PAIR OF PORPHYRY VASES.

Presented to the Buffalo Fine Arts Academy by the Hon. James N. Adam.

IN GALLERIES IV AND VI

TWO SÈVRES VASES.

Presented by Mr. Andrew Langdon, of Buffalo (1905), are placed — one in the center of Gallery IV — where is the collection of Etchings by Sir Seymour Haden, and the other in the center of Gallery VI — where is the Historical Collection of Prints. They were made by order of the First Napoleon, and are decorated and signed by Desprez and dated, respectively, 1805 and 1806. They are embellished with portraits of Napoleon and his marshals, and scenes from his battles. They are four and one-half feet high, and are mounted in gold bronze.

IN SOUTH TRANSCEPT, SCULPTURE COURT

IN CASE WITH MEDALS AND PLAQUETTES

TWO ROSE DU BARRY SÈVRES VASES, decorated with pastoral scenes, ornamented with circlets in opal and turquoise, and with gold bronze handles and mountings.— Bequeathed by Miss Maria L. Wilkeson.

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